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Cover illustration by
Hugh J. Ward
(1909 - 1945)

Originally published as the cover of
Spicy Detective Stories, February 1939

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Illustration

VOLUME EIGHT, ISSUE NUMBER TWENTY-NINE– SPRING 2010

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From the Editor...

This "Special Issue" devoted to Hugh J. Ward is a dream come true for me.

I was first exposed to Ward's work in the early 1980s when I purchased Tony Goodstone's book *The Pulps* at a used bookstore. I was instantly captivated by the four spectacular Ward covers inside. The color reproductions were terrible (if you own the book you know what I'm talking about), but Ward's draftsmanship, devilish compositions, sexy women, and fluid brush strokes overcame any deficiencies in the printing. While *The Pulps* presented a few dozen covers by various artists, the Wards were the stars of the show for me. I became an instant fan, and for years I desperately wanted to learn more about this mysterious artist. As any fan of illustration art knows, information on these artists can be hard to come by; Ward was certainly no exception. I hope this issue changes all of that.

H.J. Ward was one of the greatest artists of the pulp era, and his pictures teem with life. Lurid, colorful, sexy, violent—they are the very embodiment of pulp art. His life was tragically brief, but during a few short years Ward managed to create numerous enduring and iconic magazine covers, classics of the genre. To celebrate his life and work, pulp historian and frequent *Illustration* contributor David Saunders has assembled the world's finest collection of H.J. Ward original art, rare photographs, and mint condition printer's proof sheets. I know I keep saying this, but David's really outdone himself this time! I can't thank him enough for his hard work and dedication to this project. A word of thanks must also go out to the Ward family—their participation was critical to this biography.

On another note—I am currently working on a number of articles, and acquiring quality originals to reproduce is a constant challenge. If you own notable works by any of the upcoming artists mentioned in the "Coming Next Issue" box, or on my website, please get in touch. Anything you would like to share with us would be appreciated!

To the readers, I would like to hear your thoughts and comments concerning future issues of *Illustration*. What artists would you most like to see us cover in the months and years ahead? I value your opinions and input!

As we roll into the next decade I want to thank you all for your enthusiastic support during the last eight years and 29 issues. Here's to many more! Cheers!

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Spicy Mystery Stories, July 1936

4 Illustration

Hugh J. Ward, 1934

H. WARD

(1909 - 1945)

by David Saunders

The unearthly black hand fatally grips the damsel in distress in her pink satin dainties. The titanic thumb roughly fondles the soft virgin flesh of her underbelly with the casual indifference of squeezing a peach before eating. Her pitiful cries have no more effect on the nightmarish demon than the peeps of a sparrow caught up in a raging storm. This startling and iconic image of beauty and the beast resonates with the profound and eternal struggle of Life versus Death. Death's solemn eternity always holds the upper hand, but Life's sensual beauty is all the more fascinating because of its fragile and fleeting nature.

Instead of illustrating a conventional cliffhanger scene, with a lovely woman as the stake in a classic struggle between good and evil, H.J. Ward has pictured his protagonist facing her impending doom without hope of rescue. The visual shriek of this woman comes from her final despair. This painting has fascinated millions of fans since its first shocking appearance on newsstands in 1936. But we will never know how the story ended, just as we will never know how H.J. Ward's extraordinary style of painting might have developed. The artist died at the young age of 35 during military service in WWII. Ever since, the world has remained puzzled by the mystery of the life and death of this great American illustrator.

Hugh Joseph Ward was born March 8, 1909 in Philadelphia, PA. He was known to friends throughout his life as "Hughie," pronounced as "you-ee" without the "H." He was raised in an Irish working-class neighborhood of South Philadelphia. His block was lined with two-story row houses that stood shoulder to shoulder in an unbroken barricade of red-brick confinement on the narrow sidewalks. The houses were tightly packed together and so were the occupants, who struggled to survive in an industrial center that overflowed with newly arrived immigrants from Ireland. The Ward family lived at 1922 South 11th Street. His parents were Mary C. Ward and Charles A. Ward. His father had been a letter carrier for the Post Office since 1888. At the time of Hughie's birth his mother was thirty-nine years old and his father was forty-three. They were second-generation Irish Roman Catholics and Hughie was the youngest of eight children.

Their close-knit family was full of warmth, and the family bonds they shared were toughened all the more after suffering a series of heartbreaking tragedies. Two of the children died in infancy from childhood illnesses, and then on September 18, 1916, the family's eldest son, Edward, who everyone looked up to, drowned in the Delaware River. Hughie was only seven years old at the time. The impressive funeral mass at Epiphany Church three days later consoled the family with faith that God was unknowable and moved in a mysterious way. The finality of Edward's death was a formative experience for Hughie, but somehow he adjusted to this painful confrontation with Death's inexplicable cruelty.

As a sensitive young boy, Hughie grappled with the idea of how powerless we are to alter our destiny. Half the time he could laugh it off, half the time he couldn't. He developed a dark sense of humor and a keenly observant mind, which are both deeply rooted traits in Irish culture. A few years later, while still a boy, he wrote (and funereally typeset) a poignant poem to express his view on this profound subject:

The Ward family, June 1902

Hughie Ward, April 1922

Life

A few joys come our way,
A little toil, day by day,
A little sorrow and a bit of strife,
Add some tears--and that is life.

Hughie attended the Epiphany of Our Lord Roman Catholic Parish School from the first grade to the eighth grade. Like in most parochial schools he was required to wear a formal school uniform and to follow a strict code of discipline. Epiphany was run by nuns, who swiftly corrected any misbehavior with a rap on the knuckles from a hickory yardstick. He was a good student, but he loved to draw cartoons in his notebooks. His drawings amused the other kids, who widely acknowledged him as "the artist" in the class. As he grew more seriously interested in art he began to make carefully posed academic drawings of family members. These early portraits clearly show his remarkable sensitivity as a young artist.

1920 was a historic year of renewal in America. The Great War had ended, women had won the right to vote, Woodrow Wilson had been ousted from the Presidency, and Prohibition was in effect. It was also the year Charles Ward retired from the Post Office at age fifty-three and took a two-week vacation with his wife to Atlantic City. He then found a retirement job as a stevedore at a freight shipping company and the family moved to a nicer home at 2036 South 13th Street.

In 1922, after completing his primary schooling, Hughie attended the Roman Catholic High School in Philadelphia. There he met an encouraging art teacher, who taught him about the great heritage of art in the Catholic Church. He was inspired to learn that the church had been the major patron of most of the Old Masters. Europe's greatest artists had all been commissioned to illustrate biblical scenes for the murals, chapels and altars of the Church. DaVinci and Michelangelo had elevated these tradesmen assignments into great art by emphasizing personal painting styles that expressed the miraculous gift of their own creative spirits. Through their efforts civilization had grown to appreciate self-expressive art as God's work, and the tradition of art came to be considered a nobler trade than others. This Renaissance idea of making art that would spiritually transcend the mediocrity of its commercial application was still inspiring in Art Deco America, when Hughie's Roman Catholic High School class visited art exhibitions at the Pennsylvania Academy of the Fine Arts (PAFA), which was only two blocks away from his school, and the Pennsylvania Museum School of Industrial Art (PMSIA), which was nine blocks away.

Notebook doodle, 1924

H.J. Ward (highlighted) with the staff of his high school yearbook, March 1926

In 1924, when Hugh was a high school sophomore, the PMSIA exhibited the work of Newell Convers Wyeth (1882-1945). Wyeth visited the show to give a special lecture to students about his philosophy and studio practice. The show included many original paintings of his famous illustrations for *Kidnapped, King Arthur, Rip Van Winkle, Mysterious Island, Treasure Island,* and *The White Company.* N.C. Wyeth was one of Philadelphia's most celebrated local artists. He lived only twenty miles outside of town in Chadds Ford, PA, and his work was widely published in national periodicals, including *Harper's Monthly, The Saturday Evening Post, Ladies' Home Journal,* and *Scribner's Magazine.* His original paintings were regularly included in art shows at most of the city's cultural institutions, such as PAFA, PMSIA, the Philadelphia Art Alliance, and the Annual Exhibition of the Philadelphia Art Week Association.

In 1924 the Philadelphia Art Week Association organized their second annual community event to promote a greater public awareness of local contemporary artists. Paintings were displayed throughout the city in a network of shop windows, art galleries and cultural institutions. Although Philadelphia was a largely conservative business community, this annual event became a popular public celebration of the city's artistic community. Philadelphians were proud to have shared their hometown with Thomas Eakins, Frank Furness, Cecilia Beaux, Mary Cassatt, John Sloan, George Luks, Howard Pyle, and N.C. Wyeth. This annual event encouraged young local artists to persevere in their dreams of professional success.

In 1926, during Hugh's senior year, he joined the editorial staff of his high school yearbook. He composed the layout, designed the decorative motifs, hand-lettered the headings, and drew most of the cartoons. In fact, he was the entire art staff. A yearbook photo of "The Editorial Staff" shows him seated in the group with the caption, "Art Staff: Hugh J. Ward." When copies of the yearbook came back from the printer, Hugh was thrilled to see his familiar drawings transformed by the printing process into his first professionally published illustrations.

Catalog of Original Cover Paintings

Kathlee n "Kotcha " Rogers
"Little Red Riding Hood" - 1951

Graphic Collectibles

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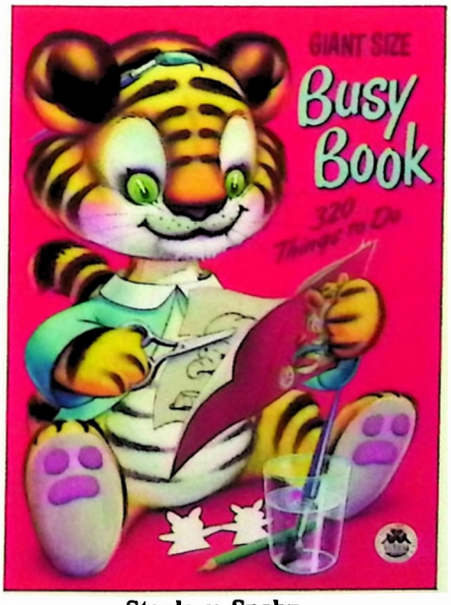
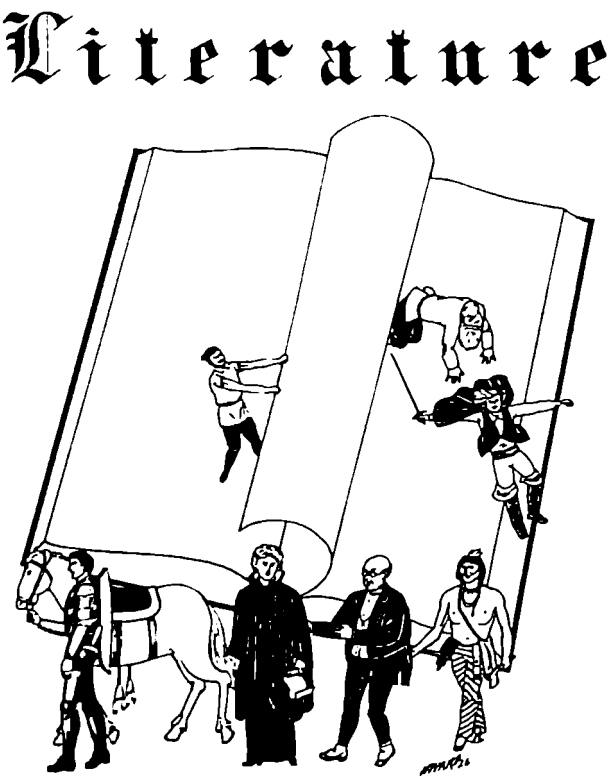


Stanle y Spohn
"Giant Size Busy Book" - 1951

The Merrill Company Publishers Archives



Yearbook Illustration, 1926

Original yearbook illustration, 1926

One charming illustration, entitled "Literature," shows a magical book overrun with clever depictions of notable characters from the classics of juvenile fiction: *Robin Hood*, *Robinson Crusoe*, *The Three Musketeers*, *The Last of the Mohicans*, *Pickwick Papers*, *The Prince & The Pauper*, and *King Arthur*. Most of these books at that time had been definitively illustrated by N.C. Wyeth.

Hugh's senior yearbook also contained an essay he had written about life in a Citizens Military Training Camp (CMTC). Since the end of the Great War, the U.S. Government had begun the CMTC program to train citizens in military defense at army bases for one summer month each year. In 1925 Hugh had joined the CMTC program at the U.S. Army Base, Camp Meade, Maryland. He attended the camp in order to be a good citizen, but also because many of his friends from school had agreed to sign up together for a fun summer adventure. Although the program may have been designed to attract new recruits, Hughie had no interest in a military career.

After graduating high school, Hugh was determined to become a successful commercial artist. It was understood in his family that each child had to get a job after he or she had finished school. Since Hughie was the youngest, he was also the last child in his family to remain in school and without a job. Even though he had grown up to be a six-foot-tall, slender young man, and was widely regarded by his classmates to be an artistic genius, Hugh knew that he needed qualified art training to compete and succeed as a professional illustrator. Mr. and Mrs. Ward were by no means prosperous, but they were able to contribute to the cost of his advanced training. So, in September of 1927, Hugh Ward was enrolled as a full-time "Day Student" in a four-year diploma program at the Pennsylvania Museum School of Industrial Art.

The socioeconomic mixture of the PMSIA student body included names of prominent Philadelphia families as well as ethnic names that indicated working-class families. Vintage photographs of the classrooms at the time show a cross-section of male and female students, which also included African Americans. Such progressiveness was typical of Philadelphia's Quaker foundation as the City of Brotherly Love. Unlike PAFA, where admission was based on a rigorous portfolio review, PMSIA did not have an entrance exam. The intention of PMSIA was to provide distinctly industrial training, in contrast to the fine art training at PAFA. The curriculum at PMSIA emphasized that students were being prepared for practical employment in the commercial art profession.

The Pennsylvania Museum School of Industrial Art started in 1876 during the Philadelphia Centennial Exhibition, which aroused civic-minded interest in art and art education. The school charter established a museum of art with a special view to the development of the art industries of the state. The school's aim was to give workers thorough training in the fundamental principles of design and its practical application to every branch of production. According to the

school principal in the 1927 PMSIA catalog, the mission of the school is as follows:

AIMS AND IDEALS

The aim of the School is to teach the theories that underlie artistic production and the practical application of those principles to the work we commonly call "Industrial."

The term "Industrial Art" is used to designate the many objects that serve our daily needs, but which have been raised into the realm of the arts by the creative power of the designer. It is of the utmost importance that these objects be of the highest artistic value, for they play so large a part in our daily lives that to have them commonplace or ugly means a general lowering of our standards of taste. Their influence makes itself felt in our clothing, our furnishings, our books and magazines. It might be fairly claimed that upon the daily use of beautiful objects depends the future artistic standing of the nation.

Three things are necessary in the training of students in a School of Industrial Art: technique, theory, and taste—and of these three, taste is the greatest. For a designer may be a skilled technician and know the theories which should guide him, but if he have not taste, his skill and his knowledge count for little. Training in taste may be given by searching analysis of line, form, and color, and the continual comparison of the old and the new, the generally accepted and the scarcely tolerated, the obvious and the obscure. Training in taste is important to the highest degree, and yet in equal degree difficult to give.

The teaching of theory is based on clear reasoning, through knowledge of materials and their limitations, the relation of material to form, and the proper adjustment of interdependent structure and ornament.

Paralleling the training in theory is technical training—the simplest, the most obvious branch of the work, and, because it is easy to grasp, often too greatly emphasized. The student enjoys the acquiring of technical skill, and the public bestows upon skill its warmest appreciation. The duty of PMSIA is to see that, while the training in technique is thorough in every way, the more important training in understanding and appreciation is made the predominant interest.

Since there was no entrance exam, each student was required to take two years of classes as a "Beginner" and the maximum enrollment of each new freshman class was limited to 175 students. First come, first serve. One year of tuition cost $175. PMSIA offered a four-year program of

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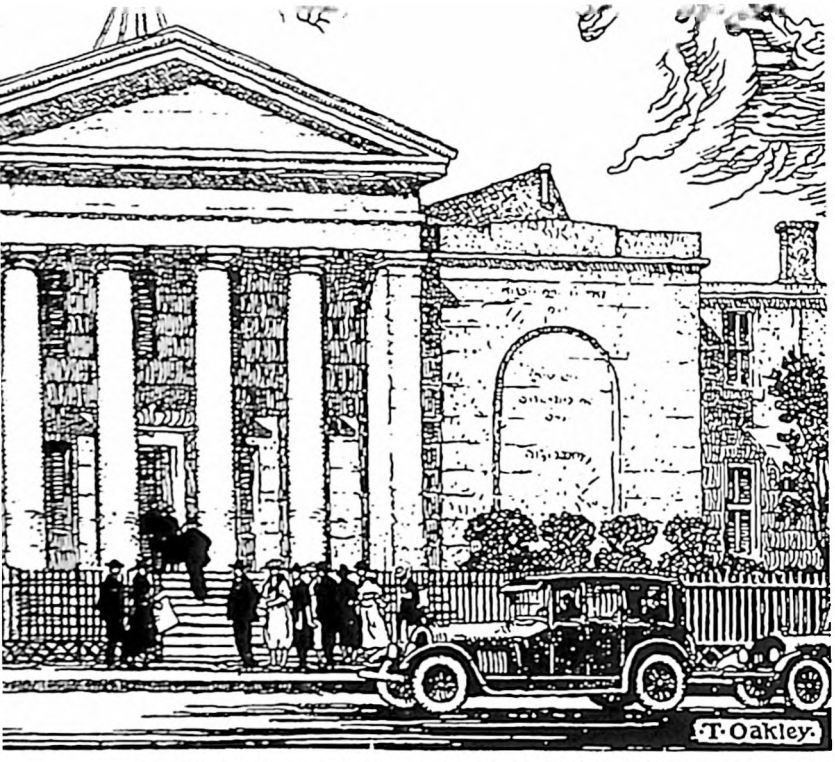
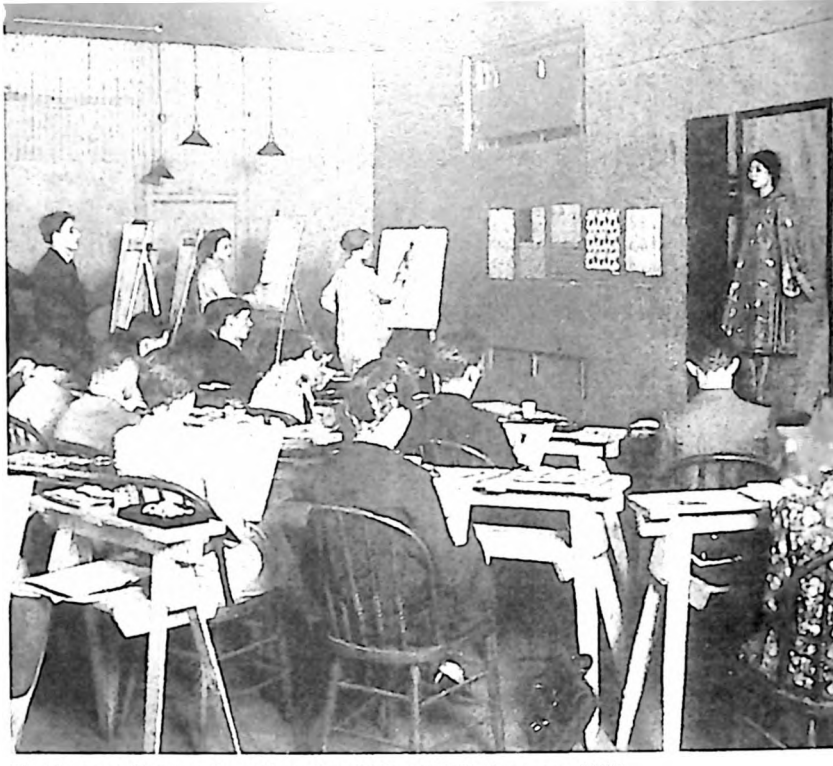


Drawing of the Pennsylvania Museum School of Industrial Art by Thornton Oakley, 1927



Ward (upper left) paints the costumed model in a PMSIA classroom, 1927

progressively complex training. The Beginners were required to take classes in the basic foundations of art: drawing, modeling, lettering, perspective, color design, composition, life drawing, anatomy, cast drawing, watercolor, and architecture. Each Beginner was obligated to attend thirty-six hours of weekly classroom work. During Hugh's first year, there were 534 "Day Students" in the art school. There were another 631 art students enrolled in the evening classes, Saturday classes and the summer school, so the total art school enrollment was 1,165, of which only 49 "Advanced Students" would receive their fourth-year diploma.

H.J. Ward, 1926

Although it was a humiliating step backwards in his self-esteem, Hugh faithfully applied himself to his first four semesters of Beginner training. Luckily he found a friendly group of like-minded young artists who soon recognized his outstanding talent. After classes he brought friends home to see his private work in his home studio. As the youngest child in his family, Hughie's older siblings had each married and moved to their own homes, so he and his parents were the only occupants remaining of their once-crowded family home. An empty room on the second floor became Hugh's private art studio where he worked on his school assignments, as well as a portfolio of prospective illustrations for his future career as a freelance illustrator. During his sophomore year the house became infinitely emptier when his father, Charles Ward, died at age sixty-two on February 21, 1929. Afterwards, Hugh and his mother lived together as the sole occupants of the family home. He completed his second year of Beginner's training in June 1929, and he then spent the summer working to contribute to the household expenses.

All PMSIA students had to declare a major and take advanced classes in their junior and senior years. Hugh was finally able to major in illustration. His new major required classes in advanced life drawing and advanced composition, costume, pen and ink, nature study, shades and shadows, poster and advertising design, commercial illustration, and costumed model illustration. These last two classes were taught by the famous illustrator Thornton Oakley (1881-1953).

Oakley was a great artist of the golden age of American illustration art. His work appeared in most nationwide magazines, including *Century, Colliers, Everybody's, Harper's Monthly, Ladies' Home Journal, Leslie's, St. Nicholas,* and *Scribner's.* He had studied with Howard Pyle from 1902 to 1905, during which time he became a good friend of another student, N.C. Wyeth. Oakley and Wyeth were two of Pyle's foremost disciples. They were both deeply influenced by Pyle's spirit, philosophy and practice of art. Oakley's association with Pyle was so widely acknowledged that he had been chosen to preside over the Howard Pyle Memorial Exhibition at the Philadelphia Art Alliance just a few years earlier.

According to Thornton Oakley, "Howard Pyle was the Director of the Department of Illustration at the Drexel Institute in Philadelphia when he became absorbed in his teaching. Later, realizing the impossibility of devoting adequate attention to the hordes within his class—among whom inevitably the majority proved themselves of little talent—he withdrew from Drexel, selecting from applicants for his private teaching the scant dozen who to him seemed especially fitted to understand, to practice the essence of his precepts. Indeed it was from Philadelphia that there came forth the first group of new-born illustrators, aflame with aspiration such as only Pyle could kindle, who have left, are leaving indelible record on the annals of American art.

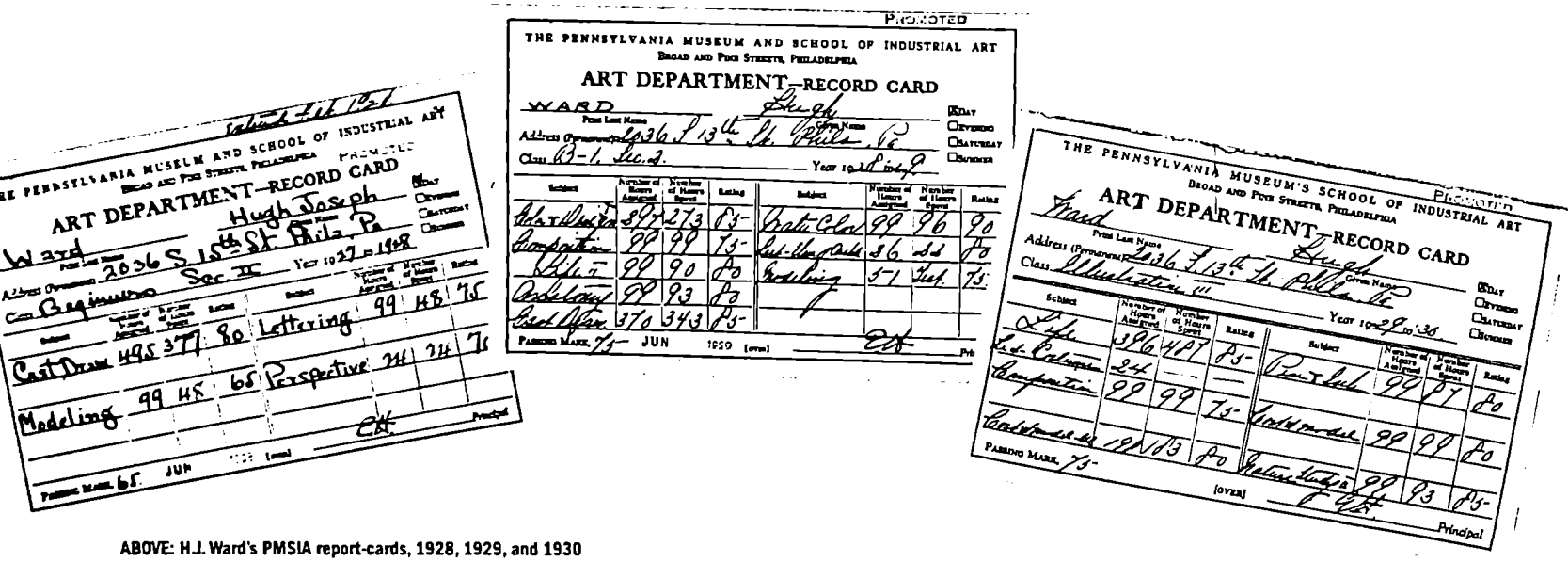
"It was in 1903 that Newell Convers Wyeth came to enter the class of Howard Pyle, admitted because of the strength of his sketches of cowboys and plunging horses. Later he erected his own capacious art studio at Chadds Ford from whence he sent forth his prodigious pictorial output. No more exuberant

personality have I ever known, none more bubbling with ecstasy of living. Of powerful frame he was, of arm length extraordinary. Once, I remember, he came bounding into the studio, where members of our class worked together, and in an outburst of bodily prowess caught me up as though I had been a bundle of dry twigs and whirled me about his head. Again I recall seeing him in New York City, heading for the House of Scribner's, carrying high upon his back a widespread canvas as though it were in truth a sail, making down Fifth Avenue as some vast ship before a gale, I caught myself looking for his wake. Indeed does not every courageous soul, as it navigates the deeps of life, leave a glittering record of its course?"

"With color Wyeth made our prewar monthlies sumptuous. With color he enriched volume after volume of juvenile classics, chiefly for the House of Scribner's, none more noteworthy than his very first, *Treasure Island*, where his sense of pageantry, his power of suggesting realms of fancy, has not been surpassed in any other of his works. Too, with wealth of color, with imaginative splendor, Wyeth beautified many a wall of bank, of capitol, of public building. Thus in cherished magazine, in book, in mural, will his creations endure down the years, endure as does all art that has been crystallized through the clearness of conception, concentration of design, nobility of purpose."

Thornton Oakley wrote an essay on illustration for *The American Magazine of Art* in August 1919, which said, "Illustration is the highest type of pictorial art, because illustration is simply a pictorial way of making a thing clear, and if a picture makes a message clear in a big way, it is an illustration, whether it be made for magazine, book, mural decoration, or fine art museum exhibition."

According to the artist Joseph Hirsch (1910-1981), who had been a student at PMSIA at the same time as Hugh Ward, "The chief teacher there was a Quaker named Thornton Oakley. Although it was a commercial art school, the poetry aspect of painting and personal expression still played a major role in the training when I was there. In Philadelphia there were two main art schools. One was the Pennsylvania Academy of Fine Arts at Broad and Cherry streets. The other was the Pennsylvania Museum School at Broad and Pine streets. I chose the one at Broad and Pine because my high school art teacher thought that was the better school and he helped me to apply for a scholarship. We studied a lot from casts, but the Pennsylvania Academy taught much more about painting than my school did. Thornton Oakley was a student of the illustrator Howard Pyle. N.C. Wyeth also studied with Pyle. I guess Oakley and Wyeth were about the same age. Oakley was a didactic, old-fashioned teacher, who would make us memorize things like, 'What is Beauty? Beauty is truth.' Clearness, force and elegance were three precepts that he kept reinforcing. It was almost a kind of chant recited in class. 'You get clearness by having one thought only. You get force by living in your picture. You get elegance by loving your subject.' It was something like, 'Allah be praised. There is only one God!' It was something that we



ABOVE: H.J. Ward's PMSIA report-cards, 1928, 1929, and 1930

learned by rote. He took his teaching very seriously. I got along with him. He was a big, warm-hearted, frowning, tweedy man, who paced back and forth before class. Some of the kids used to titter. He was a personality. His work didn't command our great respect. He confined his own work largely to illustrating books. He wasn't in a class with his teacher, Howard Pyle, or with his associate, N.C. Wyeth. He wasn't that active a person. I studied with Oakley for two years."

Although Thornton Oakley was the Dean of the Department of Illustration at PMSIA, he also taught classes to all third- and fourth-year students in illustration, composition and "The Costumed Model in Relation to Illustration and Composition." Hugh studied with Oakley from the fall of 1929 until June 1930, and he sincerely embraced Oakley's version of Howard Pyle's approach to art as the noble, passionate and disciplined heritage of mankind.

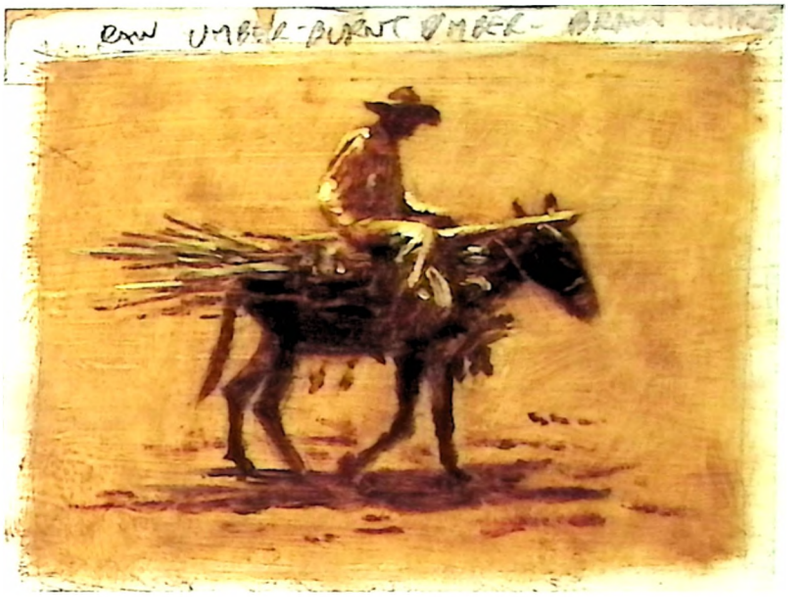
A most exciting part of the curriculum developed by Oakley for his advanced students was a program of "Special Guest Lectures." According to the school's annual reports, Oakley's classes in illustration were given the unusual opportunity of visits by several of America's leading painters and illustrators. The visiting artists criticized the work of the class and spoke about the theory and practice of illustration. Visitors included Elizabeth Shippen Green, Violet Oakley, Frank Schoonover, Jessie Willcox Smith, and N.C. Wyeth. Each visiting artist would meet the class at the school for critiques and a painting demonstration. Afterwards, the class would visit the artist's studio, where the students were given further insight into the way in which the professional would solve a variety of occupational problems.

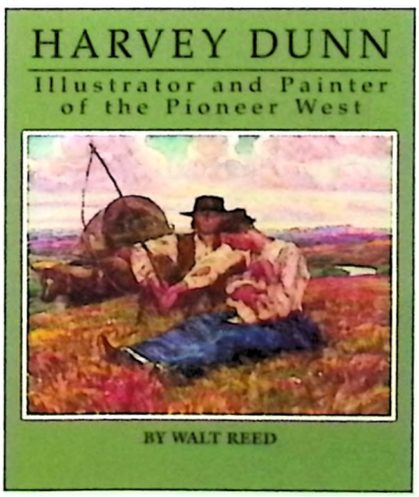
Despite one year of advanced study with Oakley, whenever Hugh was asked about his art training, he always credited N.C. Wyeth as his most influential art teacher, thanks to a painting demonstration during a Special Guest Lecture visit to PMSIA. Wyeth was able to inspire his pupils to feel an emotional connection to the essence of everything they painted. He painted with his heart and not just his eyes: "Never paint the wrinkles of a sleeve. Become the arm!" He loved his subject matter: "Invest things with feelings and they will stay alive." Wyeth devised compositions to reflect the essential energy of the story and to focus the greatest contrast and the most brilliant colors on the central message. He simplified his forms to their bare essentials to eliminate incidental details that distracted from the overall clarity of the composition. Wyeth told one student, "Be a vigorous technician. Work seven days a week. Forget the commercial aspect of art. Your work will inevitably bring you returns in proportion to the heart and soul you put into your efforts."

Hugh was profoundly inspired by Wyeth's passionate approach to art. He soon learned to empathize with his subjects. He simplified his compositions to focus on the essential message. He explored potent color schemes to express his feelings. He rendered the forms within the clothing and subdued superficial details to amplify the central drama. He centralized his contrast and his brilliant colors, and he worked vigorously with his heart and soul seven days a week. But the most obvious sign of his emulation of N.C. Wyeth was his adoption of a similarly configured signature, "H.J. Ward."

Wyeth was not a pretentious person, but despite his popular success as an illustrator, he was frustrated by the social stigma of his time against illustration as a low quality art form. There are often no valid grounds upon which to make this arbitrary distinction, but American cultural history has long been shaped by this particular prejudice.

Since colonial times, most American-made goods were generally considered inferior to European imports. This narrow-minded bias against homegrown products persisted even after we overthrew our colonial overlords. Perhaps this attitude is attributable to our society's collective desire to rebuild our self-esteem by mimicking the lifestyle and status symbols of our former rulers. The royal governors from England, Spain, France and the Dutch had originally ruled Boston, San Francisco, New Orleans, New York, and Philadelphia. These were our most sophisticated cities, where the finest homes were decorated with the imported tastes of Old World royalty. In a society with that frame of mind, it would have been the height of poor taste to replace even the silliest portrait of King George with a framed illustration by Winslow Homer from





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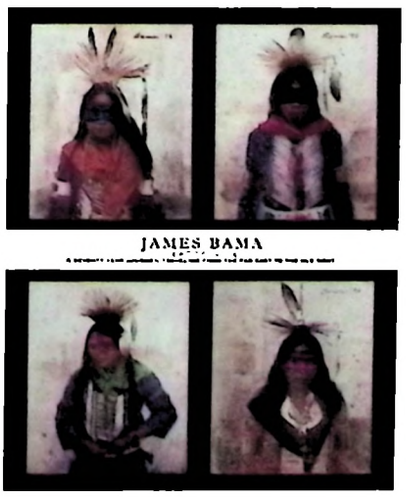

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Hugh Ward (third from left) takes a break with members of *The Philadelphia Inquirer* art staff, 1932

Harper's Weekly. As long as the social function of art collecting is to embellish the aspirant owner's self-esteem by co-opting the status symbols of European kings, then the collecting of our local artists was to be avoided like the plague. Most American art had no social status, unless perhaps the artist had studied in Europe, but even that was no guarantee of success. Although it was still a fashionable custom in Howard Pyle's time for American artists to complete their advanced study in Europe, Pyle was firmly convinced that American art students needed to seek their training and inspiration in America. He taught his students to aspire to a "National Art Spirit" based on lofty ideals. Pyle saw illustration as the true American art form, because it grew from the indigenous roots of our culture. He cautioned his pupils against blindly adopting the artistic goals of Europeans, but to instead devote their hearts and souls to elevating commercial assignments into a new American art form.

Considering the financial reality of America throughout the industrial revolution, there were only two options for most of our young artists: they could stay in America and work for our industry as commercial artists, or they could be born rich enough to study in Europe and never need to live from sales. These limited choices finally began to change when the Industrial Revolution had run its course and Europe was devastated by two World Wars, but the American conflict between arbitrary notions of "High Art" and "Low Art" is deeply rooted in our formative history. It may only be resolved when our culture becomes mature enough to accept without shame our rustic origins as the "wretched refuse" of foreign shores. When Americans no longer need to placate delusions of low self esteem with regal aspirations, American art, including illustration art, will finally be appreciated for the actual merit within each artist's unique and miraculous spirit.

Although N.C. Wyeth was frustrated by this conflict, H.J. Ward was not. He was proud to say, "I am a commercial artist." By the commencement ceremony on June 5, 1930, although he was only a junior, he was awarded the Joseph E. Temple Third Prize for Costumed Model, which was presented to him by Thornton Oakley. PMSIA was a technical school and their graduation degree was not a college diploma. The school did not offer a four-year college degree program at that time, but Hugh Ward had successfully completed three years of a time-honored heritage of traditional academic art training.

During the summer of 1930, like hundreds of other young Philadelphian artists before him, Hugh tried to break into the freelance art business. He visited Curtis Publications with his portfolio. Curtis was the biggest publisher in town, and in the pantheon of American illustration art, Curtis Publications was Mount Olympus. They produced *The Saturday Evening Post, Ladies' Home Journal, Country Gentleman, The American Home,* and many other publications. Their cover artists were the best and highest paid in the business, including Joseph Christian Leyendecker, Norman Rockwell and N.C. Wyeth. The direct approach of visiting Curtis with a portfolio was notoriously unproductive for most entry-level freelance artists. Ward was predictably and politely informed of their regrets that they were unable to use his illustrations. Nevertheless, they noticed his excellent samples of lettering and suggested he might apply for a staff job in the graphic department of *The Philadelphia Inquirer*. Curtis had recently purchased the financially struggling newspaper and they wanted to replace most of the staff with low-paid, entry-level workers.

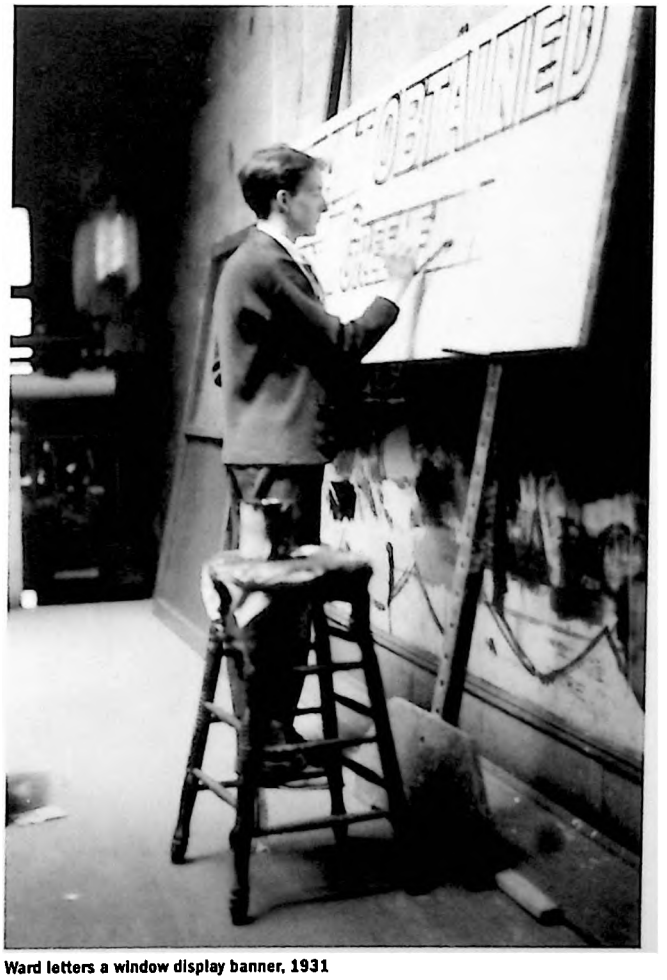
Ever since the Great Depression began, during the fall semester of Hugh's junior year in art school, the U.S. economy had continued to collapse. All publishers had suffered from financial problems and major shifts in public taste. Advertisers cancelled their contracts. Readers began to economize on their home subscriptions and newsstand purchases. While publishers' revenues dwindled, the American public suffered widespread panic, which intensified interest in easy answers and cheap thrills. Ironically, just as the biggest publishers found themselves in serious jeopardy, the pulp magazine industry entered its most prosperous era. This was largely because the pulps did not depend on advertising income. Most of their money came from newsstand sales of affordable escapist fiction that was earnestly appreciated by the idle masses.

Throughout June and July 1930, Hugh knocked on every publisher's door in Philadelphia looking for freelance work. He then traveled by train to New York City to visit any publisher who would take the time to look at his portfolio. He followed a well-worn path of many young illustrators looking for their first break in the business through the open-door policy of low-paying pulp publishers. After two months of both polite and rude rejections, Hugh faced facts and realized he needed an interim salary-job to save up for his continuing education. He resigned to his fate and went back to Curtis to apply for work as a letterer on the art staff of *The Philadelphia Inquirer*. Hugh had an inside track because he had studied pen and ink at PMSIA with Herbert Pullinger (1878-1961), whose illustrations regularly appeared in books, magazines and *The Philadelphia Inquirer*. Pullinger was kind enough to give Hugh a letter of recommendation for the interview, but his high quality work and willingness to accept low pay clinched the deal.

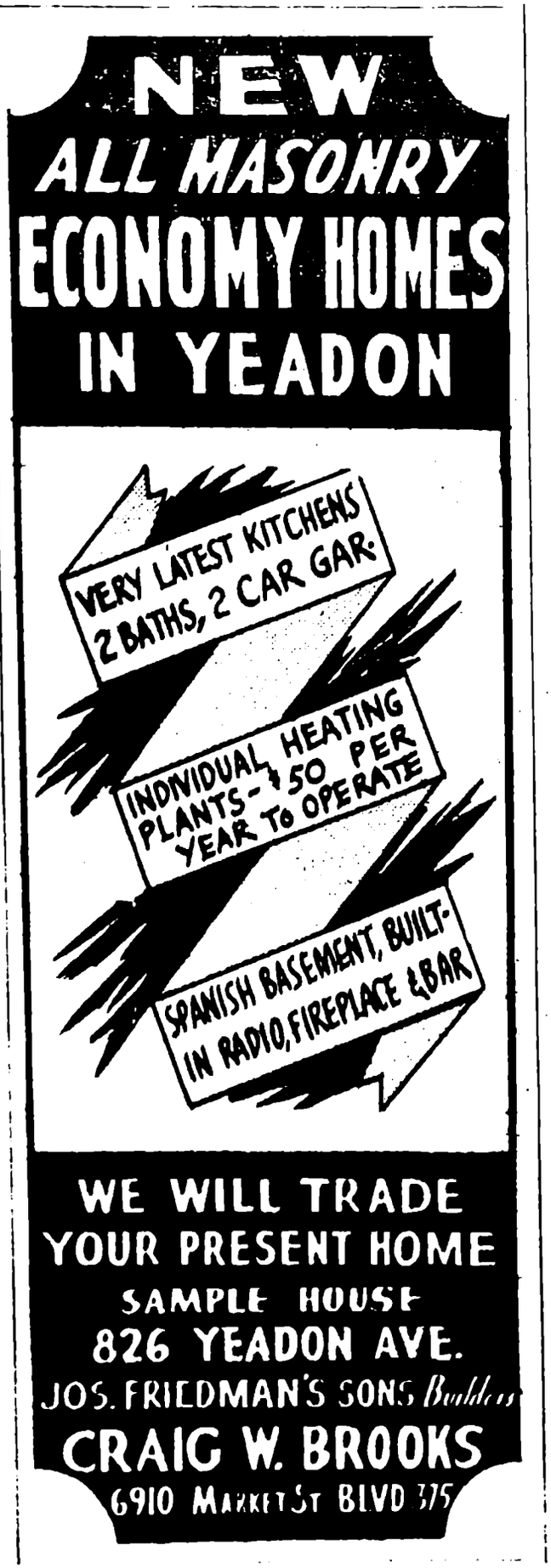
The Inquirer was struggling with serious financial troubles at the time. It was a conservative newspaper that was politically affiliated with the Republican Party. They supported President Herbert Hoover by noticeably under-reporting bad economic news. Statistics on unemployment and bank closings were ignored, even when issued by government accountants. Notices about local business failures were tucked away in their back pages. As the economy continued to crumble, the newspaper lost advertising, and their unpopular editorial slant lost the trust and loyalty of the average citizen. For the first time in the company's history, *The Inquirer* began to lose newsstand circulation to the democratic-leaning *Philadelphia Record*.

Hugh reported to work at the newspaper's offices on Broad and Callowhill streets. Instead of stifling in the hopeless prison of drudgery he had expected, he was delighted to find a lively gang of inspired young men toiling in the ink-stained bowels of the industry. Several co-workers were also students of PMSIA, including one pal named Stewart Meagher. Philadelphia had a long and noble tradition of forcing its best artists to work for newspapers. A.B. Frost (1851-1928) and Joseph Pennell (1857-1926) had started their careers working for Philadelphia newspapers. Five members of "The Eight," Robert Henri (1865-1929), William Glackens (1870-1938), George Luks (1867-1933), Everett Shinn (1876-1953), and John Sloan (1871-1951), an infamous band of rebellious modernists, had all lived in Philadelphia and worked for local newspapers. Luks had achieved his greatest fame as the cartoonist of *The Yellow Kid*, America's first cartoon star, after replacing the strip's originator who had moved to Hearst's *New York Journal*.

Hugh was soon a proud member of this inky-fingered pedigree. At first his talents were confined to blocking and lettering small advertisements, as well as fancy headings that could not be typeset. His superiors admired his work and he was promoted to hand lettering sales banners for important advertisements. *The Inquirer* had an innovative public relations gimmick to display a large billboard imitation of the front-page headline in a store window facing Broad Street. Hugh was given responsibility for lettering these display window banners. An incidental photograph from the time shows him painting one of these impressive headlines on a stretched canvas. The banner's text refers to Albert M. Greenfield, a local Jewish millionaire industrialist. For several years *The Inquirer* had waged an unfounded smear campaign against Greenfield, even though he was actually a wholesome pillar of society. Greenfield had even been given the honorary title of Commander in the Order of Pope Pius XI for his charitable



Ward letters a window display banner, 1931



Lettering artwork for a *Philadelphia Inquirer* ad, 1931

contributions to the Catholic Archdiocese. But he also happened to be the main backer of *The Philadelphia Record*, so the real motive in attacking him was to undermine the rival newspaper.

By the fall of 1930 there were very few Americans who were not overwhelmed by the accumulating hardships from the Great Depression. Hard times had come, and it looked like they planned to stay for a while. Hugh was twenty-one years old and he lived with his mother in his family home on South 13th Street. His salary from *The Inquirer* covered their living expenses and the upkeep on the house and he was even able to give his mother a small weekly allowance. His mother wrote in a personal letter from that time, "Hugh is the best boy in the world." When September came he decided he could not afford to give up his steady job at *The Inquirer* by returning to art school for his senior year. He was not the only young art student whose plans were altered by economic circumstances, which made the cost of continuing education unobtainable. In fact, that same year over ninety percent of PMSIA students did not complete their fourth year of art training.

Hugh's lettering work at *The Inquirer* was appreciated and he was eventually given assignments to draw the tiny anonymous spot illustrations that were needed to fill the inevitable blank spaces that result from unjustified text. He later drew maps and political cartoons for the editorial section. By 1931 Hugh was a trusted staff member at *The Inquirer*. He was drawing cartoons for a human-interest section that reprinted comical news accounts selected from nationwide newspapers, such as a report that a small town night court had hired a man to taste confiscated hooch to determine if it was the genuine stuff. Hugh signed these cartoons "WARD," and they grew popular enough to be regularly featured on page two. He enjoyed his work at the paper and it helped him to develop

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8th & Chestnut
OPEN EVENINGS

Lettering artwork for a *Philadelphia Inquirer* ad, 1931

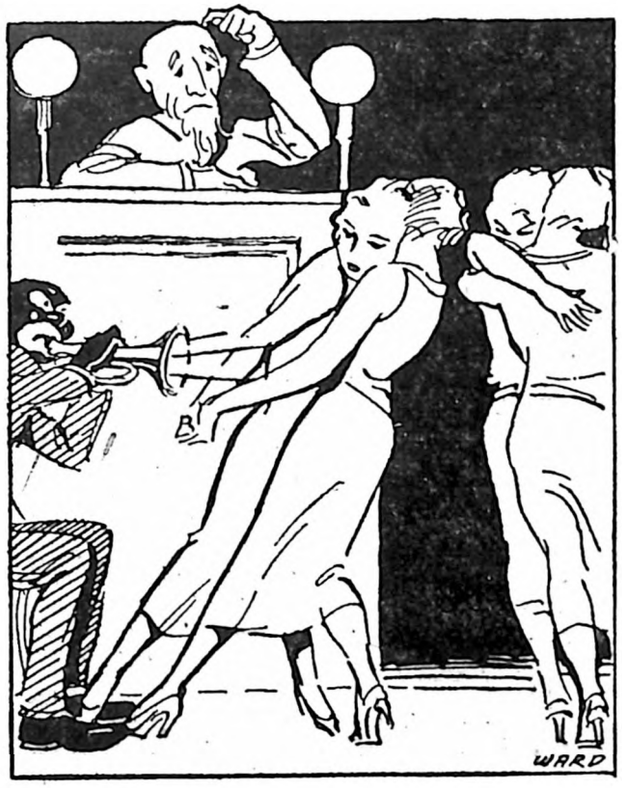

Illustration for *The Philadephia Inquirer*, 1932

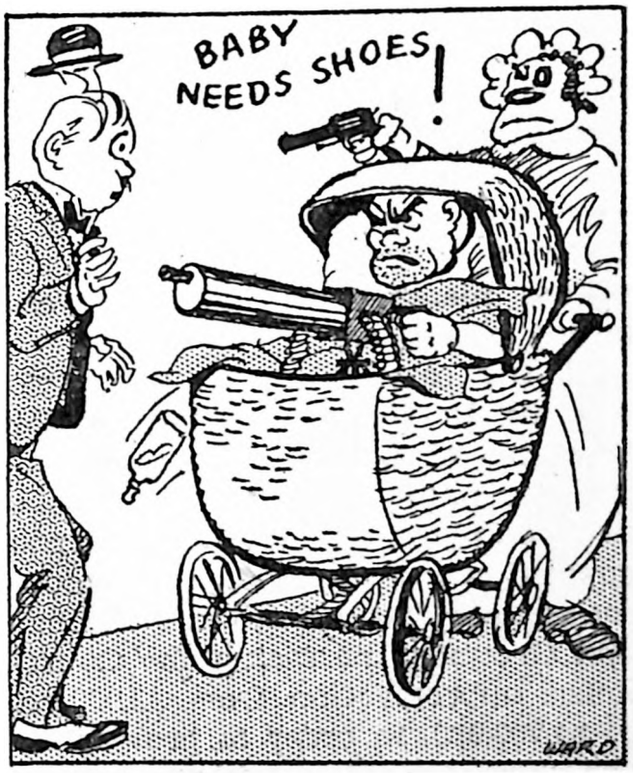

Illustration for *The Philadephia Inquirer*, 1932

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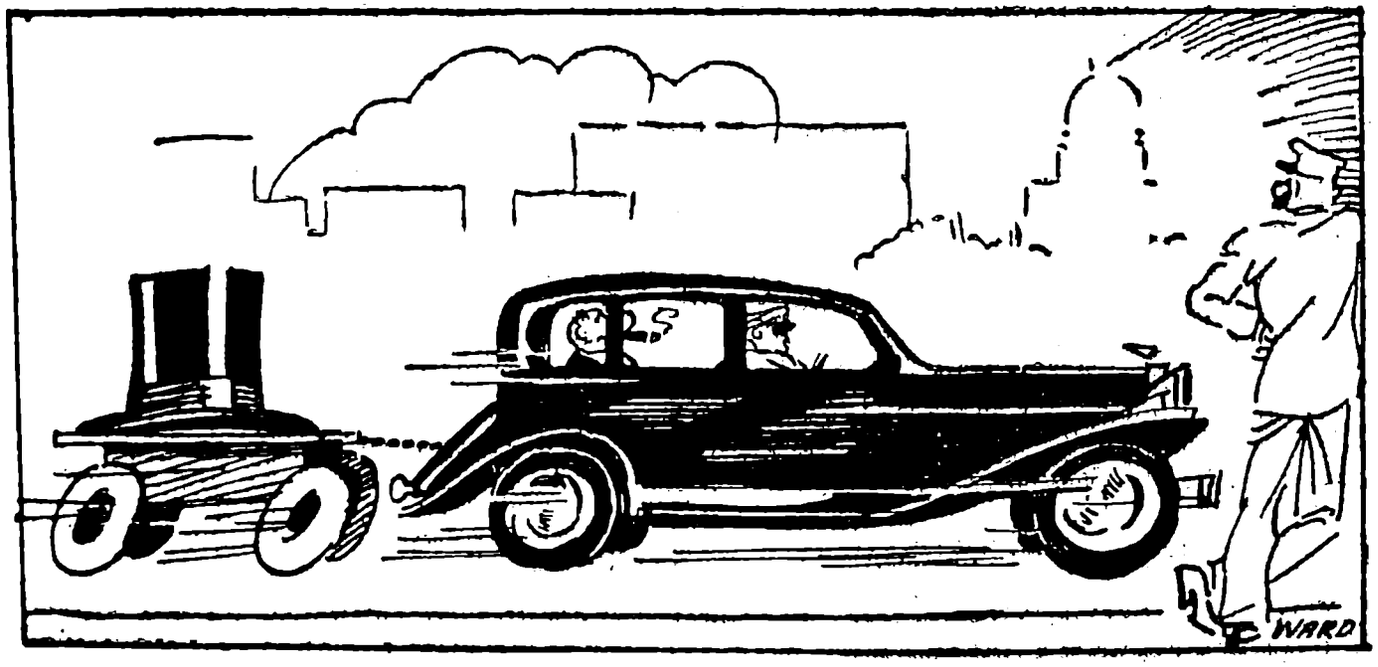


Illustration for *The Philadephia Inquirer*, December 10, 1932

Two Hearts That Beat As One Are Found To Be True

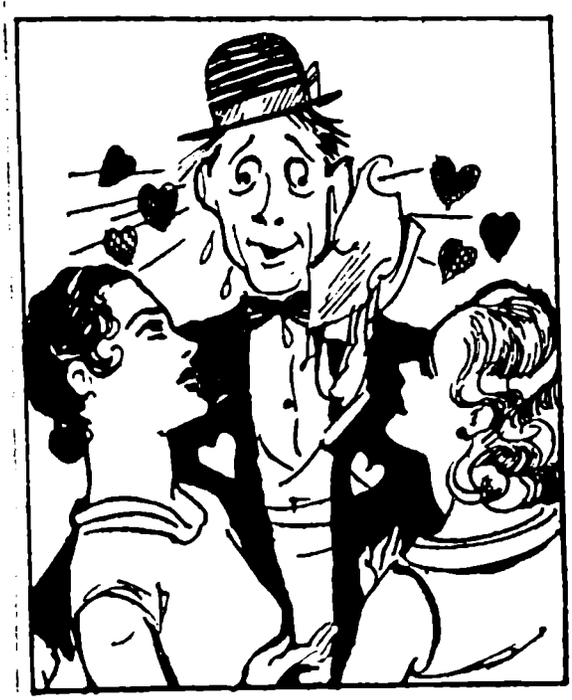


Illustration for *The Philadephia Inquirer*, September 22, 1933

Artist, "Broke," Will Quit Palette to Paint Houses

Special to The Inquirer.

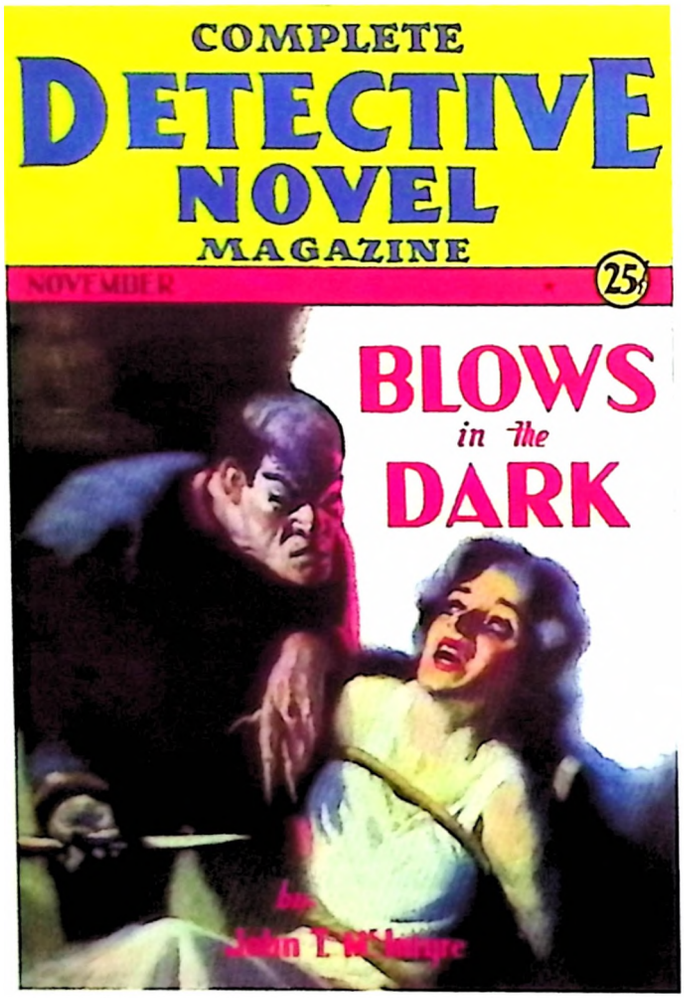
PITTSBURGH, Sept. 9.—John Kane, Pittsburgh artist, is ready to give up his palette and go back to house painting, he said today.

Illustration for *The Philadephia Inquirer*, September 9, 1934

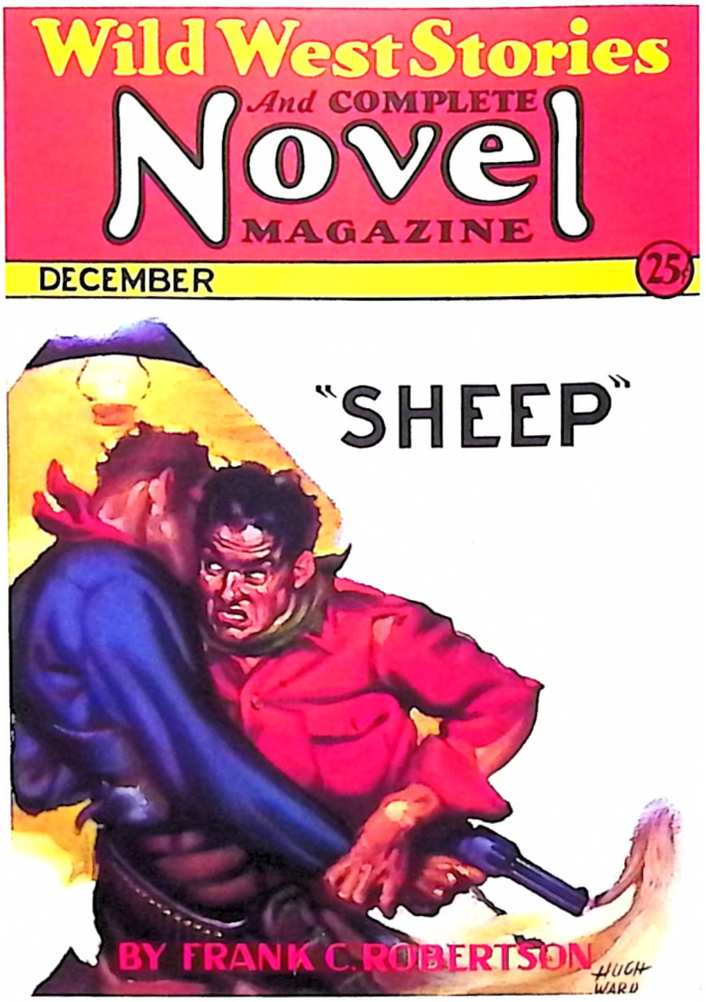
Illustration for *The Philadephia Inquirer*, 1934

Illustration for *The Philadephia Inquirer*, 1934

Illustration for *The Philadephia Inquirer*, 1932



Complete Detective Novel Magazine, November 1931



Wild West Stories and Complete Novel Magazine, December 1931

a strong, recognizable drawing style and a narrative design, which often included the same doe-eyed damsels, burly thugs, and grotesque villains that would later appear in his pulp cover paintings.

Although his full-time job at *The Inquirer* was fun and challenging, he never lost his dream to become a freelance illustrator. During his free time he painted prospective pulp magazine covers in his second floor studio. He studied samples of current pulp magazines and based his designs on subjects and colors that reflected the presumed tastes of their art editors. Whenever possible, he slipped off to New York City to make the rounds with his portfolio. It took courage and a will to survive to venture into the thrilling unknown world of pulp publishers, but Hugh continued to knock on doors until he became a familiar face.

On August 24, 1931 he made his first sale. Teck Publishing Corporation bought two of his prospective pulp cover paintings. They were later used on issues of *Complete Detective Novel* and *Wild West Stories and Complete Novel Magazine*. Teck Publishing was a division of the Macfadden publishing empire. Bernarr Macfadden (1868-1955) was a flamboyant celebrity whose fanatic advocacy of healthy diet, fasting, and exercise had inspired millions of readers of his flagship magazine, *Physical Culture*, where he published sensually "inspiring photogravures" of shapely women and men, along with informative articles about venereal disease and the liberal birth control policies of Margaret Sanger. At a time when many prominent health experts were advocating sexual abstinence, Macfadden was notorious for his outspoken views on the use of contraceptives to enjoy the healthy benefits of sexual intercourse without procreation. His pride in publishing photographs of his own manly physique in semi-nude poses as a champion of vitality and virility branded him a kook by many and led to his arrest on obscenity charges. While critics saw his magazines as a sign of post-war moral decline, many readers in the era of Prohibition were sick of puritan hypocrisy and appreciated Macfadden's frank and educational articles on sex. His magazines also had a lucrative and illegal sideline of selling contraceptives nationwide through mail order advertisements by "front" companies in his back pages.

Although Macfadden was making a fortune, Hugh earned a mere twenty-five dollars for each cover painting. That price might seem remarkably cheap compared to the twenty-five hundred dollars that Scribner's paid N.C. Wyeth to illustrate *Treasure Island*, but Hugh was still grateful for these first professional sales. He knew that most of the other young men in his neighborhood were unable to find jobs that paid even twenty-five cents a day.

Wild West Weekly, June 25, 1932

These first sales were a satisfying step towards his dream to become a famous illustrator, but Hugh knew it would take more than two sales to sustain a freelance career. Any artist who tried to work freelance during the Great Depression was taking a hell of a risk with his life. Freelance work only appealed to the rugged individualist. Competing publishers worked in a cutthroat environment, and the other freelance artists were just as competitive. These conditions gave freelance artists the incentive to create paintings that were as outstanding as possible. It was no figure of speech to say that a freelance artist had to publish or perish, because his daily bread and butter entirely depended on selling his most recent painting. There were no royalty checks, no weekly salaries, and no laurels to rest on. These factors kept freelance artists under a constant pressure to produce sensational new paintings and to pound the pavement in search of their next sale. Only a small number of the trained artists in America were foolhardy enough to start a freelance art career during the Great Depression, and of those, only a handful were able to survive.

So Hugh Ward kept his full-time job at *The Inquirer* while dedicating his evenings and weekends to working at his home studio on his long-term plans to become a prosperous freelance illustrator. He sold his third pulp cover painting in March of 1932 to Street & Smith Publications for *Wild West Weekly*. This was another important milestone in his freelance career because Street & Smith was the grandest of all pulp publishers. They paid him $75 for his cover painting—three times more than Teck Publishing had paid him—but again, it was only one isolated sale.

On Saturday night, December 18, 1932, Hugh attended a Christmas dance with his pal from the art staff of *The Inquirer*, Stewart Meagher. Stewart had arranged to meet his girlfriend Eleanor Koch at the dance, and she had invited another young lady from her office, Viola Conley, as a blind date for Hughie. In a Philadelphia Parish Hall, festooned with holiday bunting and a live jazz band, Hugh Joseph Ward met Viola Cecilia Conley. Hughie called her Vi. She was twenty-four years old and he was twenty-three. She was five-foot-four and he was six feet tall. He was so inspired by her beauty that, before the evening was over, he had sketched his first portrait of the woman that was soon to become the heart and soul of his art. They both fell in love and within a year they had each been formally introduced to their respective families and their union was approved all around. Viola later said, "You can tell if a man is going to make a good husband by the way he treats his mother, and Hughie treated his mother so well!" Viola's parents were Irish and German and had raised her in the German neighborhood of Brewery Town in North Philadelphia. She worked as a typist at the Chilton Publishing Company on Broad and 56th streets. The Chilton Company produced ledger books and school journals for students, as well as paperwork and titles for the automotive, petroleum and insurance industries. Hughie and Vi were both young professionals working for Philadelphia publishers.

To Vi Conley, December 18, 1932

In a letter from Hughie, dated Wednesday, July 26, 1933, At work, 10PM, he wrote:

Dear Girl Viola,

I hope you're alright. Greetings anyway, and a proposition! If it's not too late and if it would not be disagreeable, Vi,—I have to go to New York on a peddling trip of one day, preferably Tuesday next, and if you could come, it would be fine. Of course, I'd have to make four or five stops and subsequent delays and you might not enjoy that but on the other hand we wouldn't have to rush back early. Vacation time, you see. At these stops I don't expect, really I don't, to sell anything, so that with you along, the tiny bit of disappointment entailed by refusal of the pictures, will be soothed! Clever, yes?

Of course, it's too much to expect, but if you possibly don't have a date on Sunday nite, I'd like awfully to see you then. So, that, to sum up, Vi, and avoid unnecessary trouble for you, if you don't answer, I'll expect to see you Sunday nite about 8:15 or 8:30, and you can tell me then about Tuesday. Right?

Sincerely your friend,
Hughie
(HUGH I TO YOU, CRESCENTIA!)
(See lower left hand corner)

X

One day later he received the following reply on neat stationery monogrammed *VCC*:

Dear Hughie,

It would be a great pleasure to have my first trip to New York with you, even tho you have to "stop by the wayside." Are you sure you won't be bored with my company for another whole day?

I expect to be away all day Sunday so I won't be able to make a date with you Sunday night. I'm sorry.

You'll write me again to let me know what time to be ready Tuesday, won't you, Hughie? Thanks!

Sincerely,
Vi

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Cover for the *Saturday Evening Post*, September 19, 1925. Oil on canvas, 30" x 23.5"

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Hugh and Vi in New York City, 1933

During their trip to New York, Hugh was able to interest George Delacorte of Dell Publishing Company in a western pulp, but first he was asked to make a few changes. He returned the following week and made the sale, which was finally more than just another random sale of a cover "on spec." Dell gave him an assignment for more pulp covers over the next six months for issues of *Sure-Fire Screen Stories* and *Ace-High Magazine*. They also gave him assignments for interior black and white story illustrations for *Danger Trail*.

The Kalanga of Death

By GEORGE ALLAN ENGLAND

A Deadly African Spider at Large in a Big New York Hotel! In the Night the Kalanga Did Its Work on One Man While Treachery and Revenge Stalked in Its Path.

Interior illustration for *Danger Trail*, November 1933

On November 16, 1933, Hugh's mother, Mary Ward, died at the age of sixty-two. Oddly, this was the exact same age that his father had died. His three older brothers and sister remained close, and the family home was bequeathed to Hugh. He continued to live in the house and to use a second-floor room as his art studio for his emerging freelance art career in the after-hours of his full-time job.

In the spring of 1934 Hugh sold a few more covers to Dell as well as Street & Smith, and in the summer he was back in New York pounding the beat with his portfolio under arm. The twelfth of July proved to be a fateful day in Hugh's life. He entered 125 East 46th Street and sold his first cover painting to Culture Publications, which appeared on the October issue of *Spicy Detective Stories*.

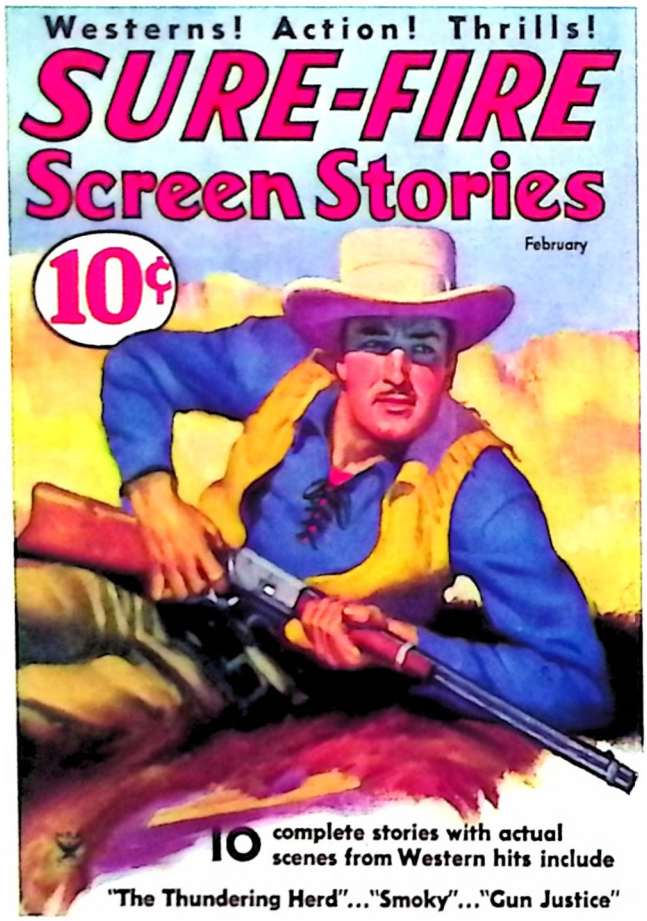
Culture Publications was owned by Harry Donenfeld (1893-1965), a streetwise hustler from the Jewish slums of New York's Lower East Side. Donenfeld had emigrated from Romania in 1900 and had been a street peddler and an errand boy for local mobsters. He elbowed his way into a family printing business and made a fortune smuggling Canadian booze in shipments of Canadian paper through a nationwide distribution and warehousing syndicate owned by Frank Costello. By using loan-shark business practices, Donenfeld had taken over Bernarr Macfadden's publishing empire, including his flagship health magazine, *Physical Culture*. To commemorate this conquest Donenfeld changed his company's name to Culture Publications. He produced a notorious line of girlie magazines with back-page advertisements that followed Macfadden's lucrative scheme of selling contraceptives and sundry menstruation and virility products through "front" companies. Only three months earlier Mayor LaGuardia had made a sweeping announcement that anyone caught selling dirty magazines on the streets of New York would have his business license revoked. The Mayor listed the names of several dozen of the offensive magazines, eleven of which were printed by Culture Publications. According to *Time* magazine, Donenfeld responded in court by declaring, "Take books like *God's Little Acre* and *Ulysses*. The courts have declared that there's nothing obscene in them, because they really describe life. Well, a girl just out of school—she's the most easily ruined. But after she's read our magazines she knows sex. She knows life. She's better able to protect herself." Despite the crudity of his argument, it is true that it is difficult to legally define obscenity. Eventually the charges were dropped on the condition that Donenfeld shut down his dirtiest magazines and tone down the spiciness of his others. He was also ordered to meet with the Citizen's Committee on Civic Decency. He met the committee and solemnly pledged to respect their concerns, but in fact he continued to make his magazines as spicy as ever. Donenfeld did whatever it took to stay one step ahead of the vice cops. He had made a fortune in publishing, so he decided he could afford to produce some legitimate pulp magazines. His streetwise instincts told him that pulp fiction would sell better if it was spiced up, so Donenfeld invented a new kind of detective magazine, which was flavored to his own tastes. The result was *Spicy Detective*

Ace-High Magazine, November 1933

Ace-High Magazine, January 1934

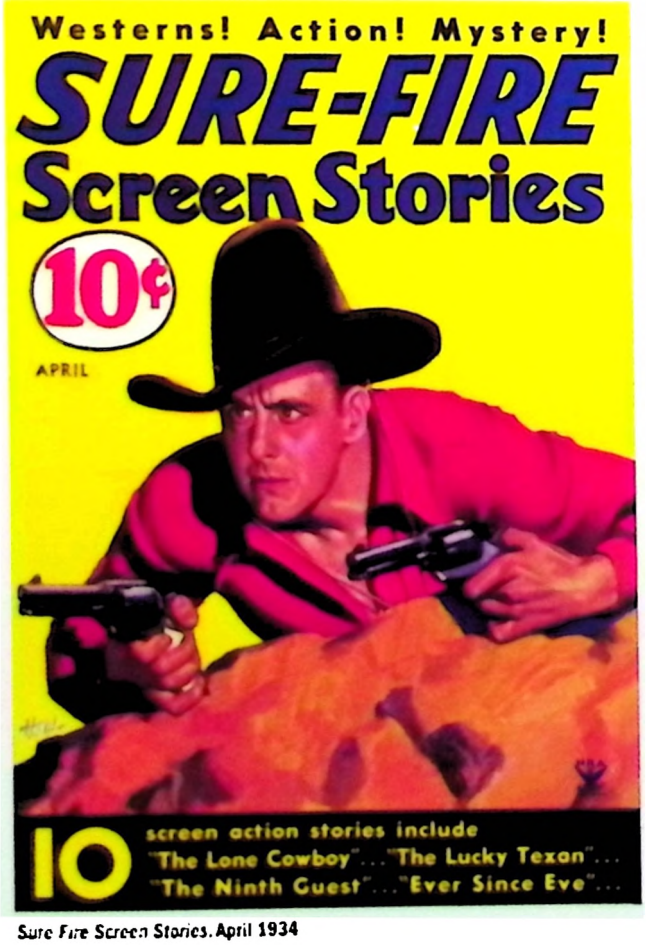
Ace-High Magazine, February 1934

Ace-High Magazine, March 1934



Sure-Fire Screen Stories, February 1934

Sure-Fire Screen Stories, March 1934



Sure Fire Screen Stories, April 1934

Western Story Magazine, June 30, 1934

Ace-High Magazine, April 1934

Hugh and Vi are married, August 1934

Portrait of Viola in her Wedding Gown, September 1934. Oil on canvas

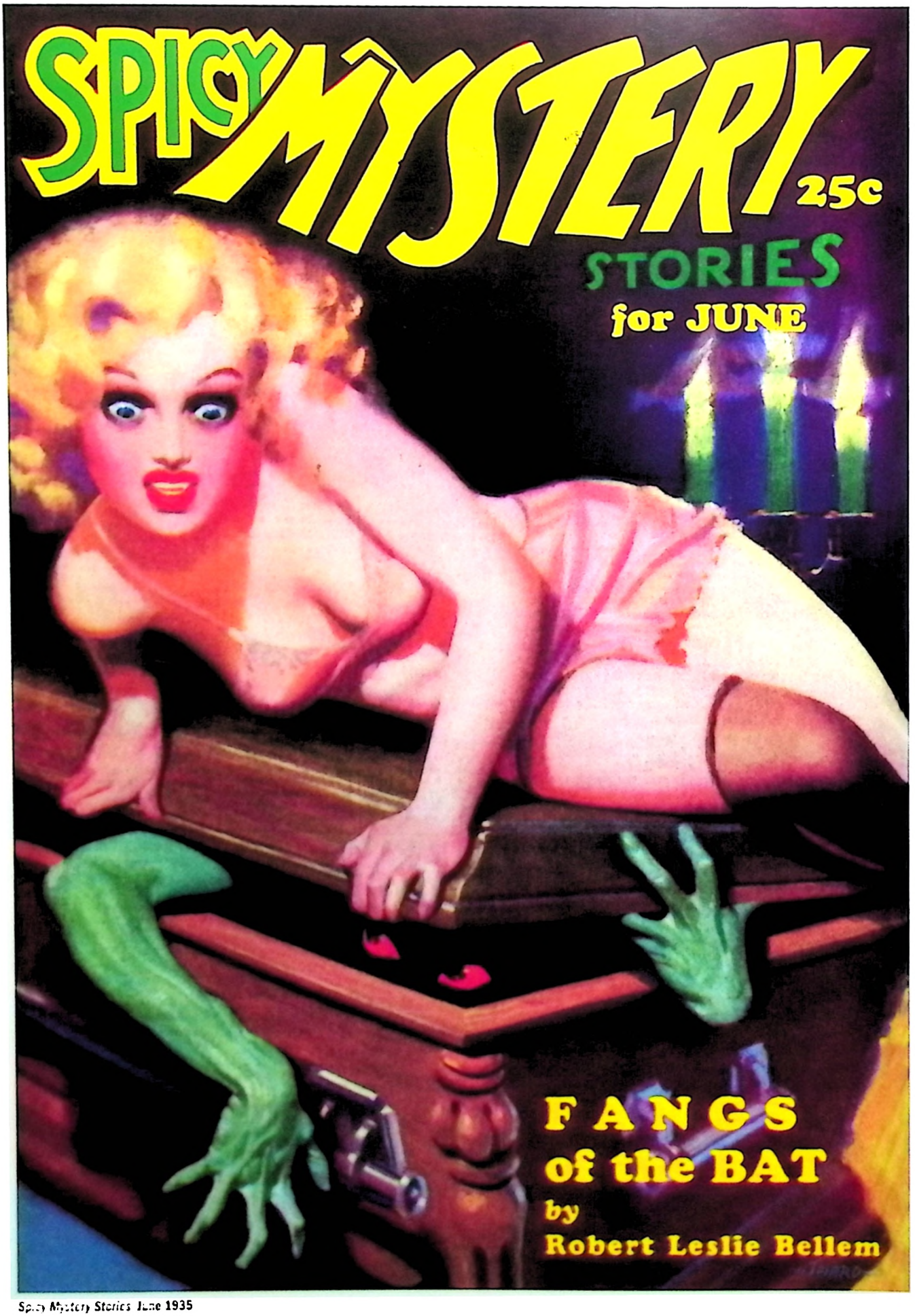
Stories, which debuted only a few months before Hugh walked in the door. It soon became Donenfeld's best selling pulp, in no small part because of H.J. Ward's sensational covers.

In August of 1934, Hughie and Viola were married. They had a big wedding at St Ludwig's, which was Viola's parish church in the German Town neighborhood of Philadelphia. Hughie's parents had already died, but his sister and three older brothers were all there with their own spouses and children. Viola's parents oversaw the wedding arrangements, and everything was magnificent. Afterwards they visited Niagara Falls for their honeymoon. One week later the newlyweds moved into Hughie's family home on South 13th Street. Viola quit her job at Chilton to keep house, while he worked at *The Inquirer* and moonlighted on his own free time as an increasingly busy freelance pulp artist.

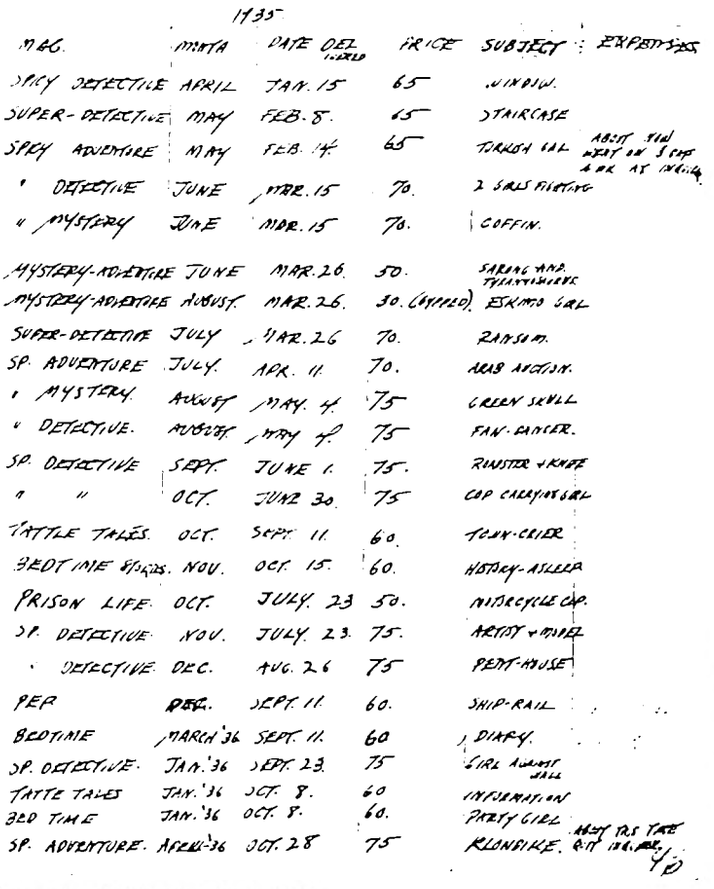
Viola was the living embodiment of Hughie's ideal woman. She posed for all of his pulp magazine covers. He never photographed her because he preferred to work directly from a live model. His compositions and color schemes were carefully designed to maximize their visual impact. He developed a strongly recognizable style of painting that synthesized his observed specifics of the model with a dynamic sense of graphic design based on his powerful cartoon-like drawing style. This synthesis enhanced a feeling of fantasy and also expressed his inner spirit of good-natured humor and his love of life. It also expressed more than a hint of his dark feelings about Death's cruel finality. H.J. Ward's style of painting was so unique and sensational that he immediately dominated Culture Publication's entire line of spicy pulp magazines. He was suddenly working very fast and very steadily to produce countless pulp art masterpieces. By February 1935 he had enough confidence in his freelance career to give notice to *The Inquirer*. But they also appreciated his talent and begged him to remain on staff, if only for a three-day workweek.

Viola, January 27, 1935. Oil on canvas

Spicy Detective, February 1935



Spicy Mystery Stories June 1935



1935

MAG.	MONTH	DATE DEL.	PRICE	SUBJECT	EXPENSES
SPICY DETECTIVE	APRIL	JAN. 15	65	WINDOW.	
SUPER-DETECTIVE	MAY	FEB. 8.	65	STAIRCASE	
SPICY ADVENTURE	MAY	FEB. 14	65	TURKISH GAL	ABOUT $10 WENT ON $ CAR & OR AS INCL.
" DETECTIVE	JUNE	MAR. 15	70.	2 GALS FIGHTING	
" MYSTERY	JUNE	MAR. 15	70.	COFFIN.	
MYSTERY-ADVENTURE	JUNE	MAR. 26	50.	SARAC AND THUNDERBIRDS	
MYSTERY-ADVENTURE	AUGUST	MAR. 26.	30. (CRIPPLED)	ESKIMO GAL	
SUPER-DETECTIVE	JULY	MAR. 26	70.	RANSOM.	
SP. ADVENTURE	JULY	APR. 11	70.	ARAB ARCHER.	
" MYSTERY	AUGUST	MAY 4	75	GREEN SKULL	
" DETECTIVE	AUGUST	MAY 4	75	FAN-CANCER.	
SP. DETECTIVE	SEPT.	JUNE 1.	75.	REVISTOR + KNIFE	
" "	OCT.	JUNE 30.	75	COP CARRYING GAL	
TATTLE TALES	OCT.	SEPT. 11.	60.	TOWN-CRIER	
BEDTIME STORIES	NOV.	OCT. 15.	60.	HISTORY-ASLEEP	
PRISON LIFE	OCT.	JULY 23	50.	MOTORCYCLE CAP.	
SP. DETECTIVE	NOV.	JULY 23.	75.	ARTIST + MODEL	
" DETECTIVE	DEC.	AUG. 26	75	PENT-HOUSE	
PEP	DEC.	SEPT. 11	60.	SHIP-RAIL	
BEDTIME	MARCH '36	SEPT. 11.	60	DIARY.	
SP. DETECTIVE	JAN. '36	SEPT. 23.	75	GIRL ALMOST SOLD	
TATTLE TALES	JAN. '36	OCT. 8.	60	INFORMATION	
BED TIME	JAN. '36	OCT. 8.	60.	PARTY GIRL	
SP. ADVENTURE	APRIL '36	OCT. 28	75	KLONDIKE.	ABOUT $25 TAXI RT. 126.

A page from H.J. Ward's logbook, 1935

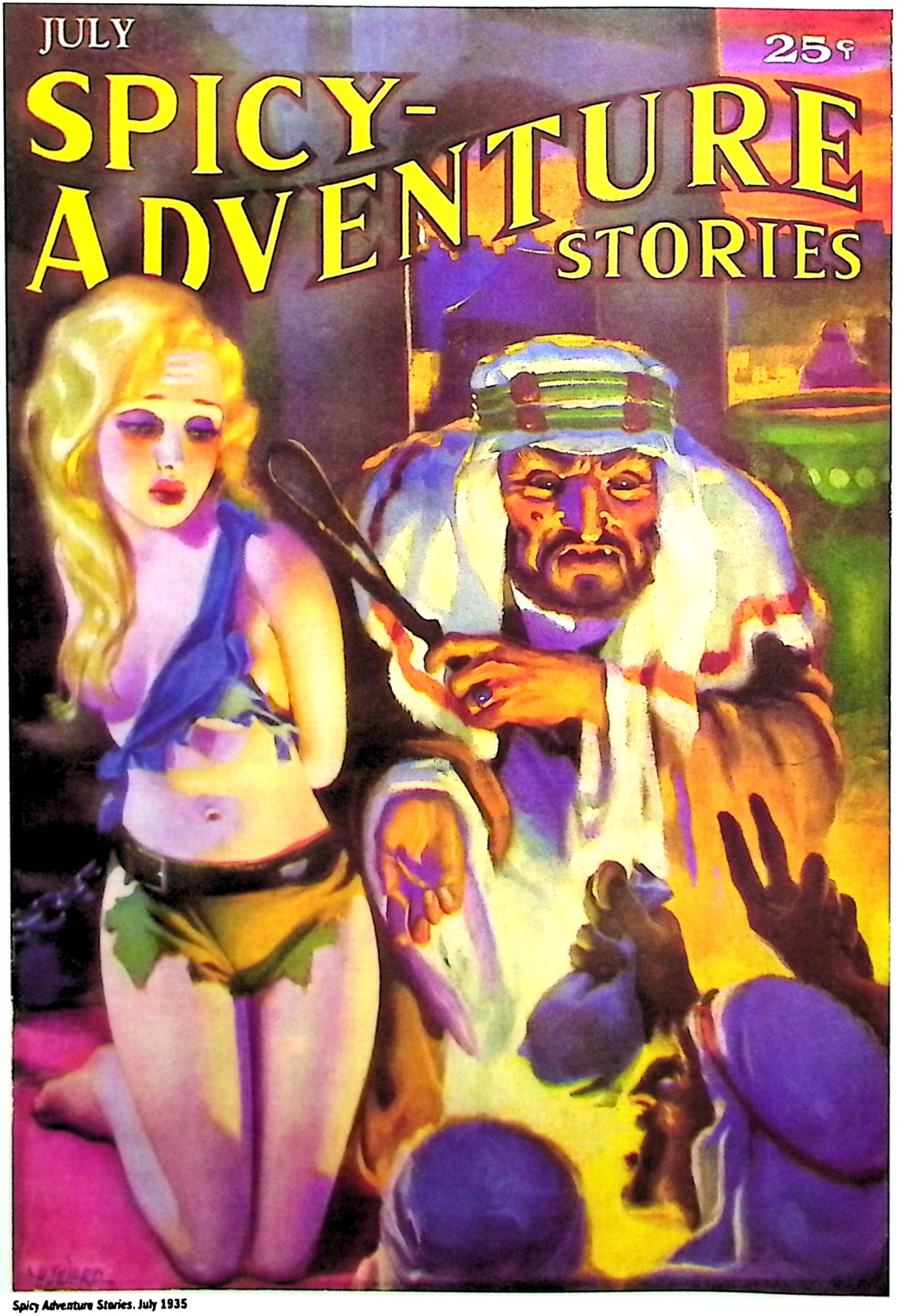
Hugh with his daugher Patricia, February 1936

Hugh kept a detailed logbook of all his freelance earnings and business expenses. Most sales were often recorded with an itemized expense of $5.25 for his round-trip travel to New York City on the commuter train. Eventually he needed to transport more paintings than he could tote under his arm, so he bought a car to drive his assignments back and forth to New York. It was a 1936 Ford four-door sedan, with "suicide doors." This ominous name was based on the fact that the backseat doors were poorly designed with rear-mounted hinges, which had a nasty reputation for swinging open at high speeds and flinging the backseat passenger out of the moving car. Luckily, Hugh never had that problem with his car. Viola came along on many of his biweekly road trips. She would help to drive and to share the excitement of her husband's triumphant deliveries of new paintings.

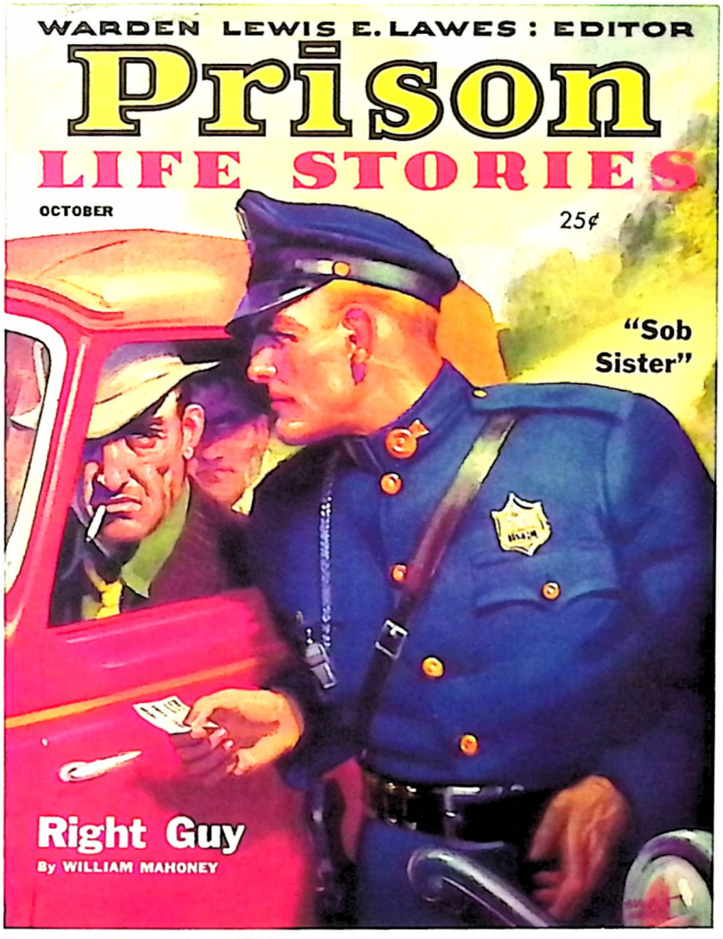
***Sketch of Patricia Ward*, January 1936**

Hugh wanted to follow in the footsteps of N.C. Wyeth by moving to a pastoral suburb of Philadelphia to live and work in a dream home that was built to his own specifications, with a well-lighted painting studio. Viola was soon pregnant and they wanted to raise their family in a home they could fill with fresh memories of their own, and not in a home that was haunted by Hughie's childhood memories. Compared to the average depression-era income of $25 a week, the Wards were earning a fortune. Hugh got a regular paycheck from the newspaper for $1800 a year, plus his annual income from freelance sales was over $2,000, so they could well afford to move out of South Philadelphia. On September 24, 1935, Hugh signed documents agreeing to sell his family home for $2,229.98. A month later, on Halloween Day, Hugh quit his job at *The Philadelphia Inquirer*. One month after that, on Thanksgiving Day, November 28, their daughter, Patricia, was born. By early 1936 they had finalized the sale of his family home and moved to a rented house in suburban Pennsylvania. They planned to live in the rented house only until they found the perfect empty plot on which to build their dream home.

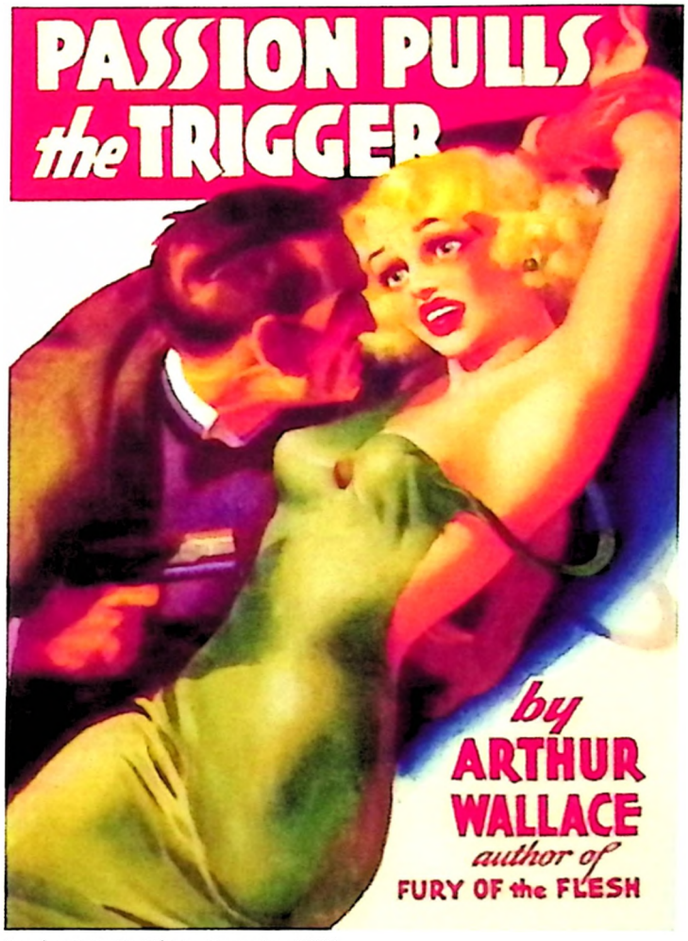
By the age of twenty-seven, H.J. Ward had accomplished most of his ambitious career goals. He was a very successful freelance artist. He sold magazine covers to several different publishers, including Munsey, Dell, and Popular, but Culture Publications remained his major publisher, and he remained their top cover artist for the rest of his life. He would create countless iconic images for their magazines, which included *Bedtime Stories, Dan Turner Hollywood Detective, Hollywood Detective, Lone Ranger, Paris Gayety, Paris Nights, Pep, Private Detective, Romantic Detective, Romantic Western, Spicy*



Spicy Adventure Stories. July 1935



Prison Life Stories, October 1935



Passion Pulls the Trigger, November 1935

Adventure, Spicy Detective, Spicy Mystery, Spicy Western, Speed Adventure, Speed Detective, Speed Mystery, Speed Western, Super-Detective, and *Tattle Tales*. He even painted the dust-jacket cover for a novel by Arthur Wallace, *Passion Pulls The Trigger,* from Valhalla Press, which was in fact yet another publishing company owned by Harry Donenfeld.

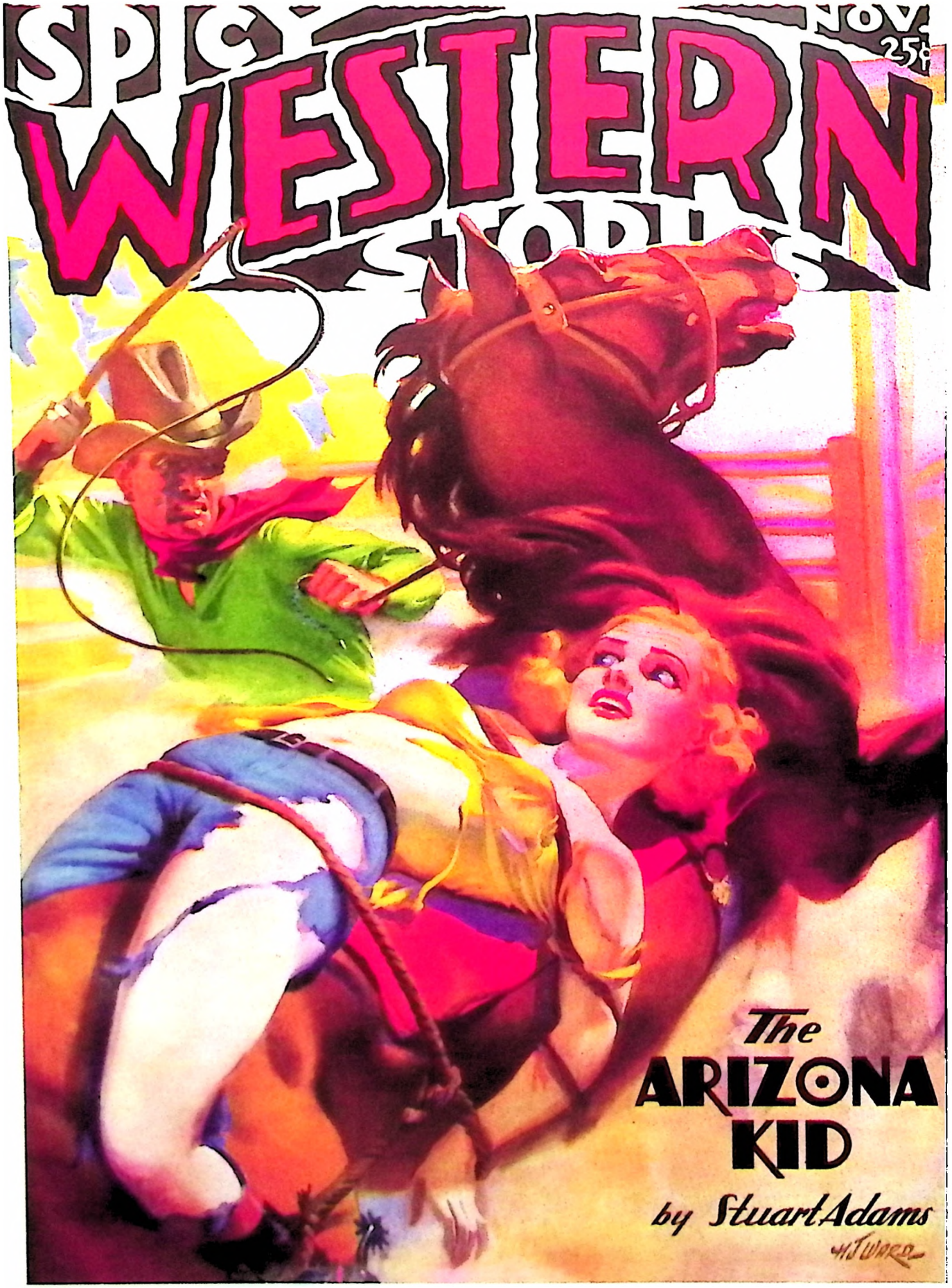
By the time H.J. Ward had become a top freelance illustrator, the art of painting pulp magazine covers had developed an innovative role in popular culture that was unlike anything before. The traditional task of an illustrator had always been to paint a memorable scene from a story that was frozen at a dramatic moment of suspense. This practice had developed as a basic way to entice the public's curiosity to buy the publication in order to discover how the dilemma was resolved. This same plot device was commonly used in weekly silent film "cliffhanger" serials such as *The Perils of Pauline*, in which the protagonist was literally left hanging from the edge of a cliff. The director's intention was to arouse the public's curiosity to pay the price of admission each week to see how she would miraculously escape. Presenting a tale frozen at the moment of suspense was an ancient trick in the art of storytelling. The enticement of a cliffhanger was the classic premise of *One Thousand and One (Arabian) Nights*, an ancient collection of folk tales in which Scheherazade was allowed to tell a tale to the king before her execution in the morning. She cleverly managed to end her story at a cliff-hanging moment, and in order to satisfy his curiosity, the King was compelled to postpone her execution for another day. The enduring effectiveness of this ruse is neatly suggested by the story's title. Charles Dickens and Thomas Hardy had both written serialized fiction for newspapers that used cliffhangers to ensure continued readership. By the mid-1930s the cliffhanger had been so overused on the covers of pulp fiction that the public had grown jaded. Readers realized that even the most hopeless cover scenes would always be miraculously resolved at the last moment with boring predictability. When editors received scornful letters of objection to such contrived resolutions, they realized they had lost their readers' trust, as well as their readers' interest in how each cliffhanger scene was resolved. At the same time most pulp publishers also noticed that the hotter the cover painting, the higher the sales; and higher sales were all that mattered. Editors experimented with increasingly outrageous covers that shared the same general theme as the interior fiction, but made no effort to illustrate any specific story. This slight shift in the role of the pulp cover within the industry might seem like a minor adjustment, but when cover artists were freed from the task to illustrate an author's text, their creative genius was unleashed to explore personal flights of purely visual fancy. This was the critical change that allowed pulp cover painting to function as its own independent form of entertainment, and led to the golden era of American pulp art. The cover's new prominence was also supplemented by

Spicy Mystery Stories, August 1935

Spicy Mystery Stories, February 1936

Spicy Detective Stories, October 1936

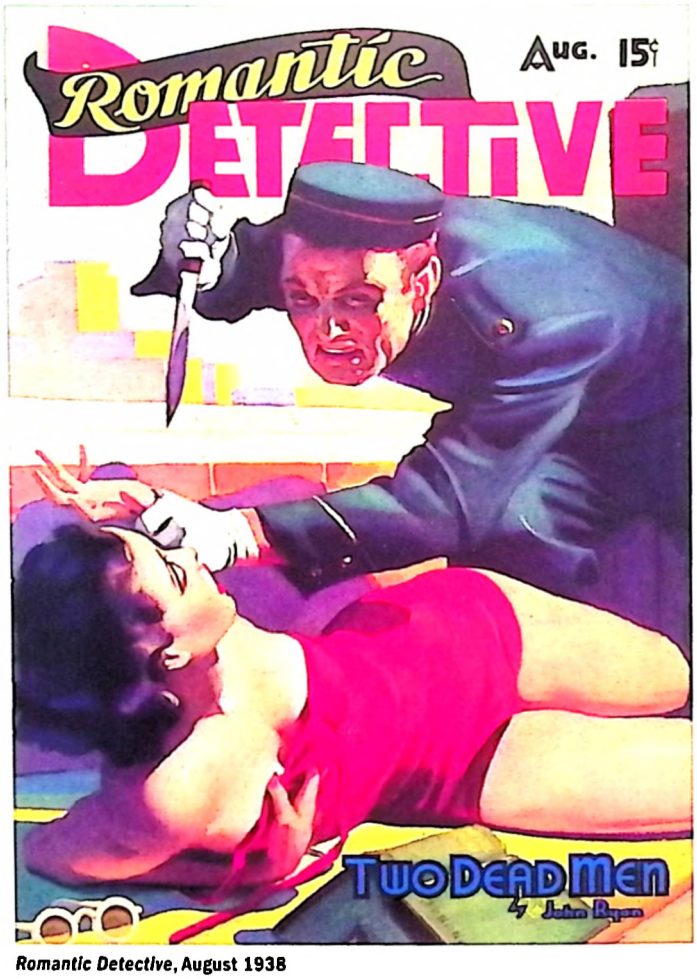
Spicy Mystery Stories, February 1937



Spicy Western Stories, November 1936

Original cover for *Spicy Western Stories*, April 1938. Oil on canvas

Ward paints the cover for *Romantic Detective*, 1938



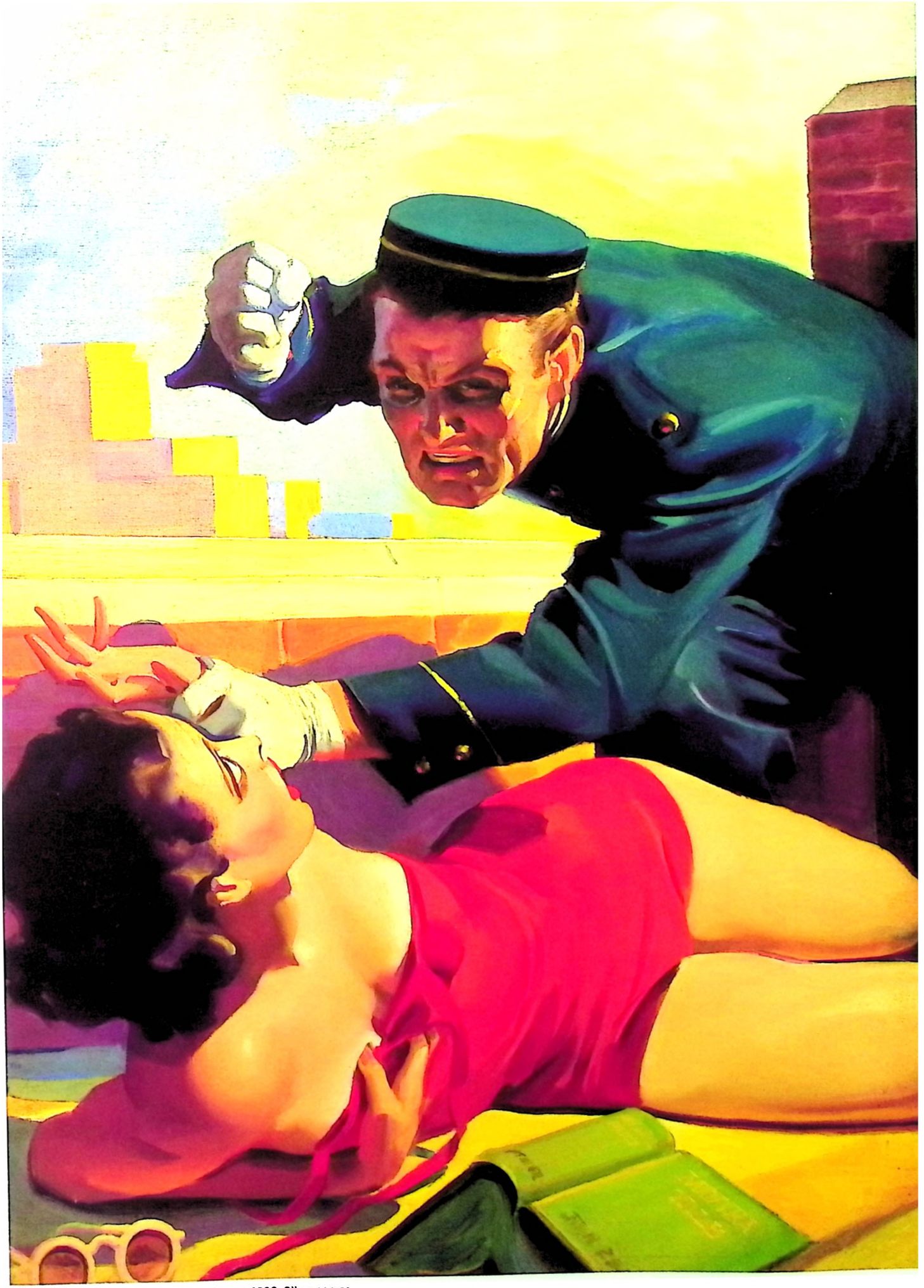
Romantic Detective, August 1938

technical developments in offset lithography, which gave pulp magazine covers an improved quality of color printing that was among the finest in the world.

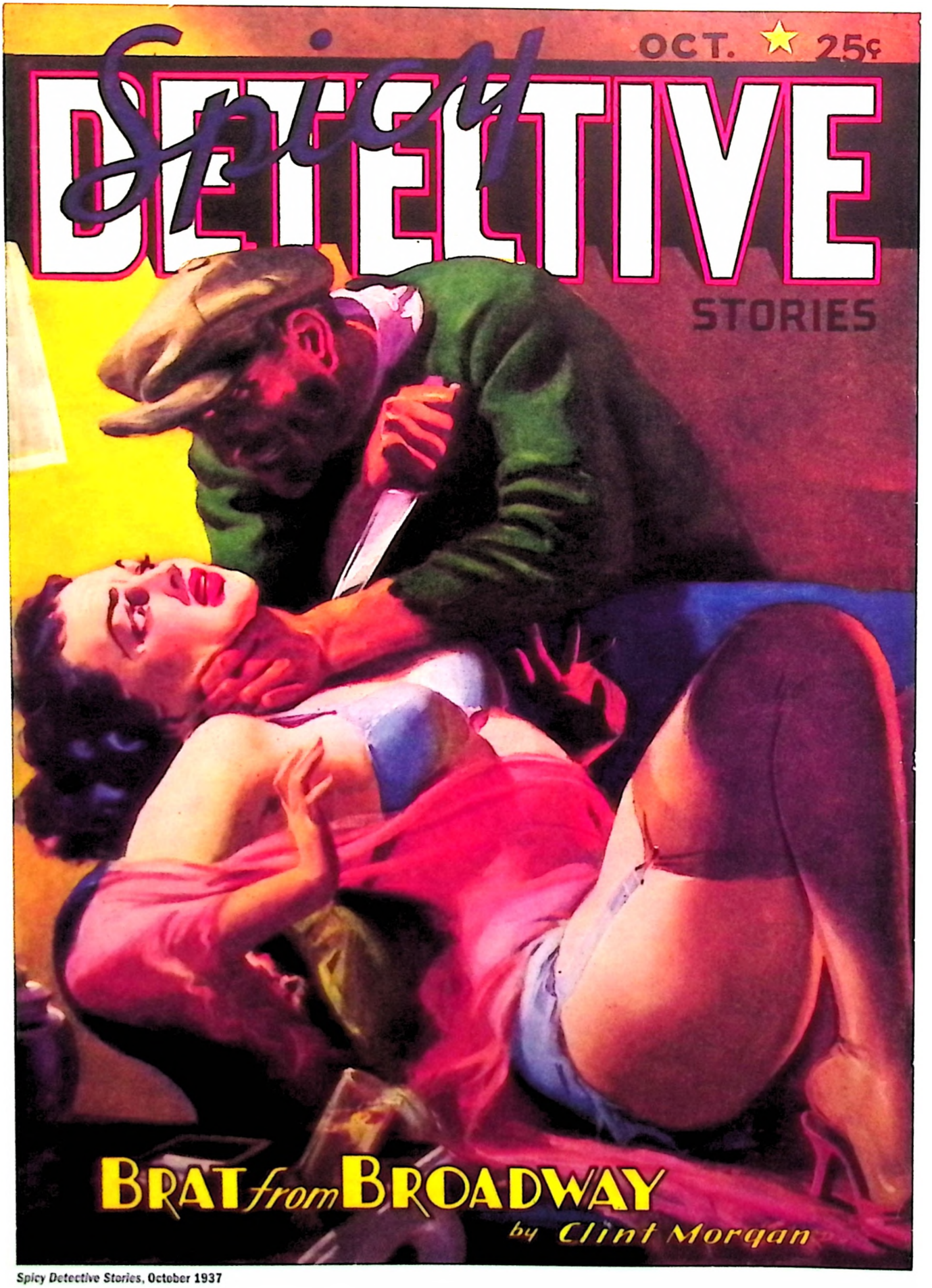
As with any popular trend, the public was suddenly buying pulps just to savor each new issue's sensationally inventive cover scene. Many pulp artists reacted to this new liberty by inventing even crazier cliffhangers. The public enjoyed this novelty, and the publishers appreciated the increased sales. The basic structure of a cliffhanger is a dramatic triangle, with the leading lady as the stake in a conflict between good and evil. The typical cliffhanger on a pulp cover shows the ultimate moment of crisis when a fair damsel is caught between a desperate hero and an evil bastard. This three-way drama is the structural basis for most pulp covers, but H.J. Ward invented his own simplified version. He eliminated the hero. Perhaps he was following Thornton Oakley's doctrine to constantly strive for clearness "by having only one thought!" Or perhaps he just had no faith that a hero could ever rescue anyone from destiny. Whatever the reason, most of his cliffhangers are unfair fights between an evil bully and a damsel in distress. There is something basically hopeless about this scenario that makes H.J. Ward's work jarring and memorable. Instead of a last-minute rescue, his covers compel the public to pay the price of purchase out of the same primal fascination that makes drivers slow down and rubberneck at a highway traffic accident—morbid curiosity.

The recurrent theme of sexual bondage in his covers was the stock in trade of all Harry Donenfeld's spicy publications, but the way that H.J. Ward was able to consistently visualize scenes of appalling cruelty also suggests that he was in some way familiar with his protagonist's feelings of absolute hopelessness in the face of impending doom. These shocking cover paintings stimulated newsstand sales, but they also aroused society's moral guardians.

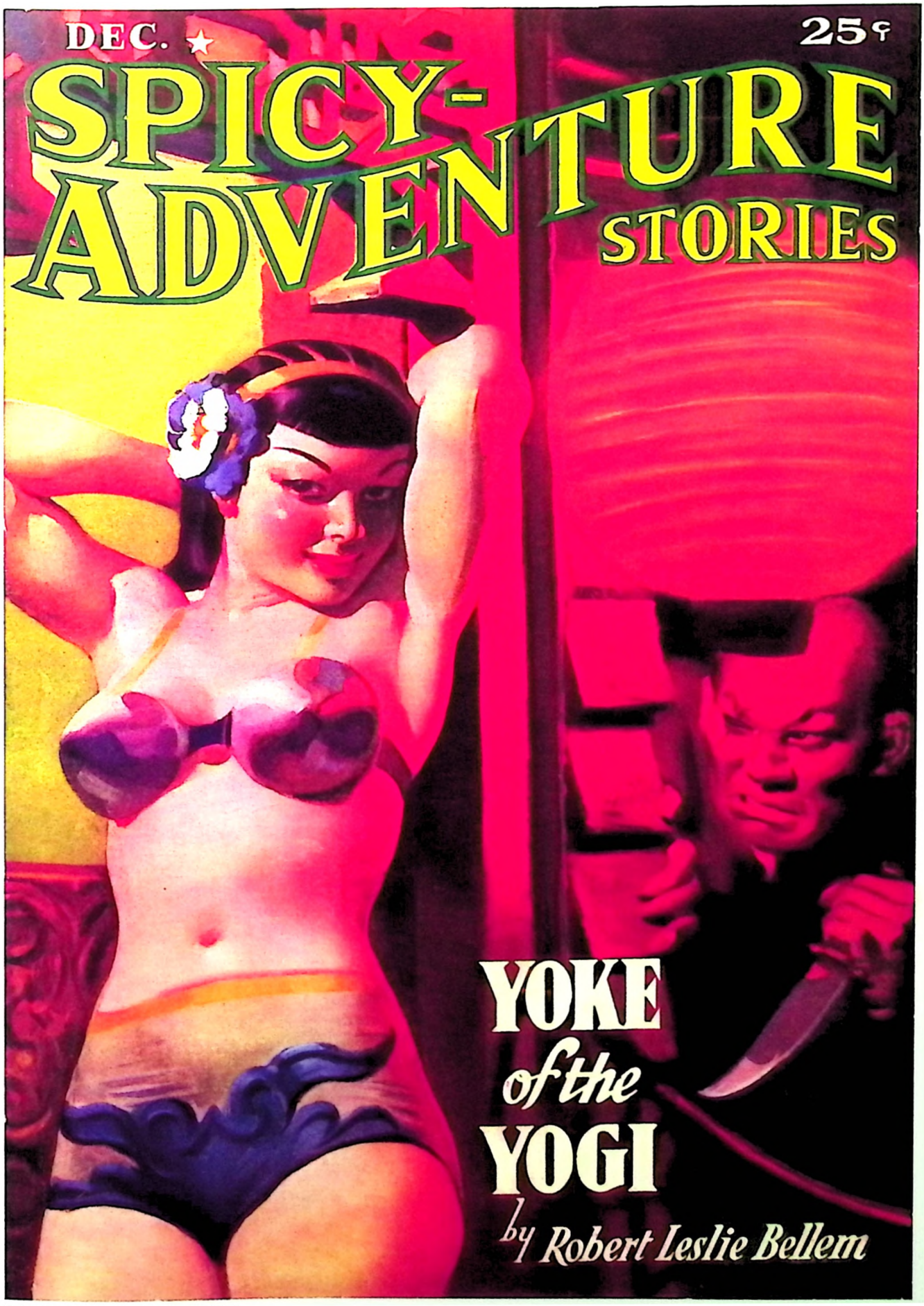
Mayor Fiorello LaGuardia staked his political life on the popularity of his drive to clean up New York City. He fought corruption in City Hall. He cracked down on gambling. He closed burlesque houses, and he pursued an ongoing campaign against peddlers of dirty magazines. The Citizens Committee on Civic Decency, an interfaith group that was spearheaded by the Catholic Church, supported his crusade. The Roman Catholic Archbishop formed the National Organization for Decent Literature, which maintained an official list of obscene books and magazines that good Catholics were instructed to avoid. According to *The New York Times*, "The Archbishop asked every Catholic over the age of twelve to sign a pledge to aid the crusade. He also requested parents to give the pledge orally to children between the ages of five and twelve. The Archbishop announced that pledge cards, which are to be filed, would be distributed in churches on Sunday. Crusades for the National Organization for Decent Literature have been conducted in one hundred and ten American dioceses at the



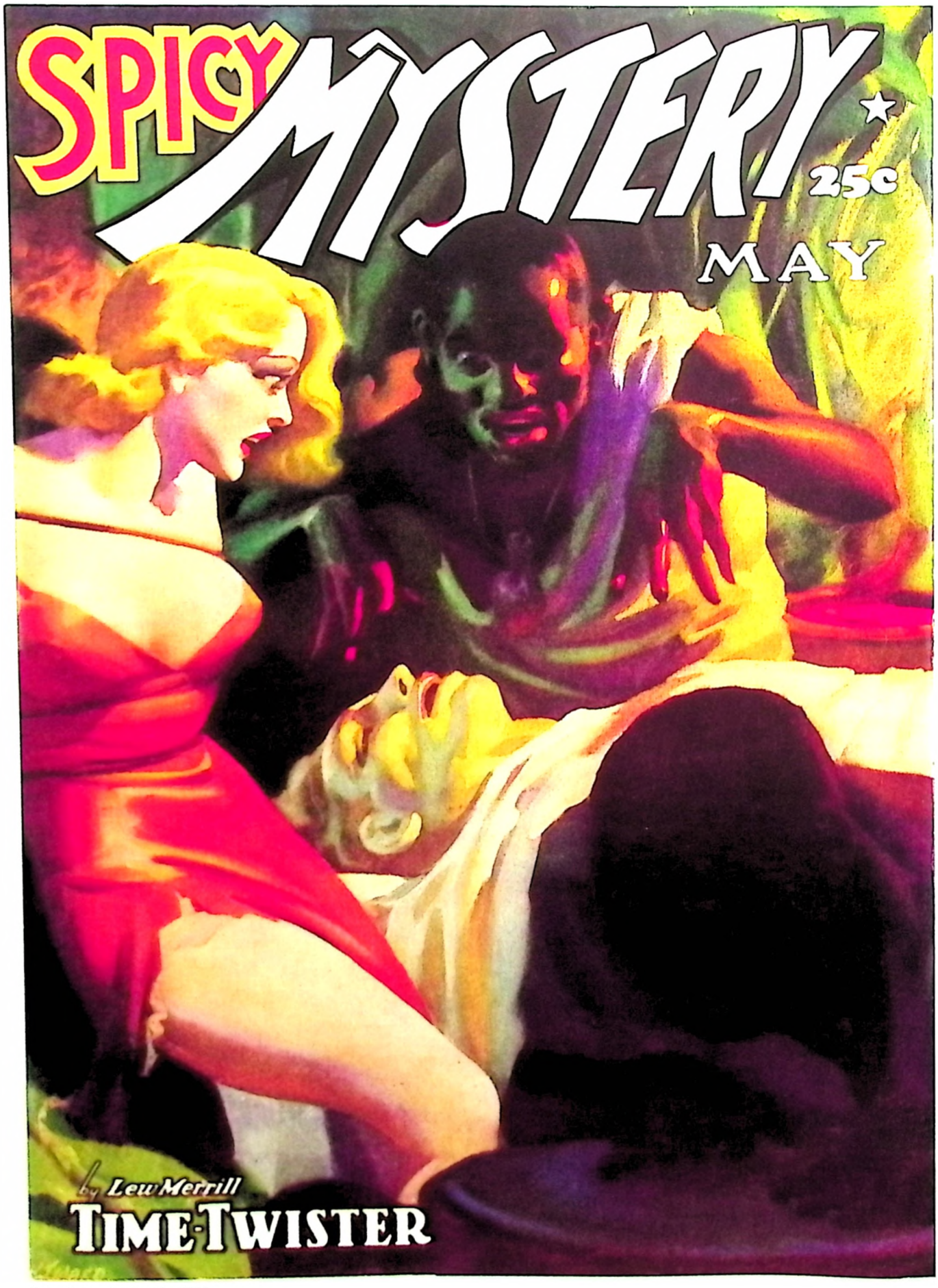
Original cover for *Romantic Detective*, August 1938. Oil on canvas



Spicy Detective Stories, October 1937

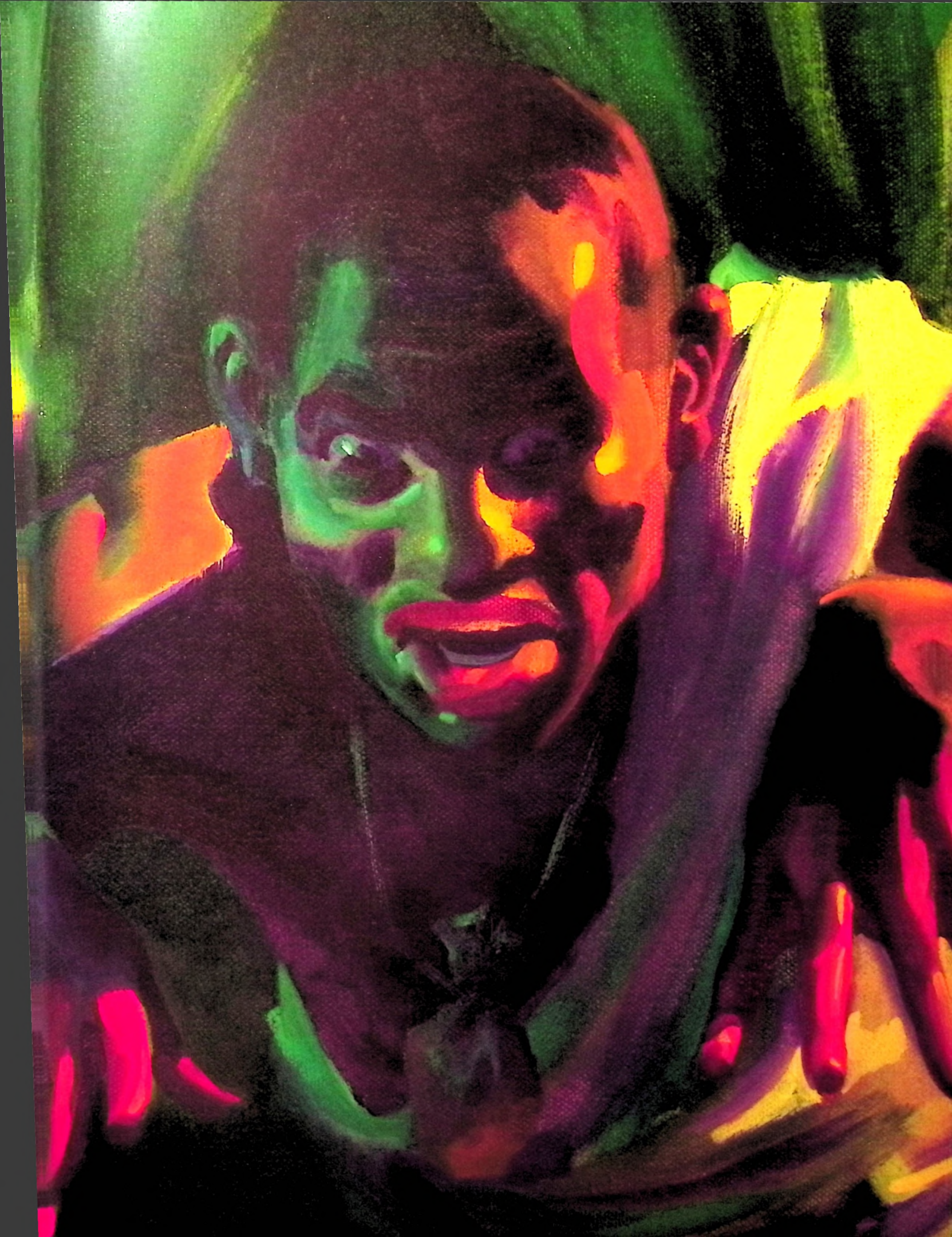


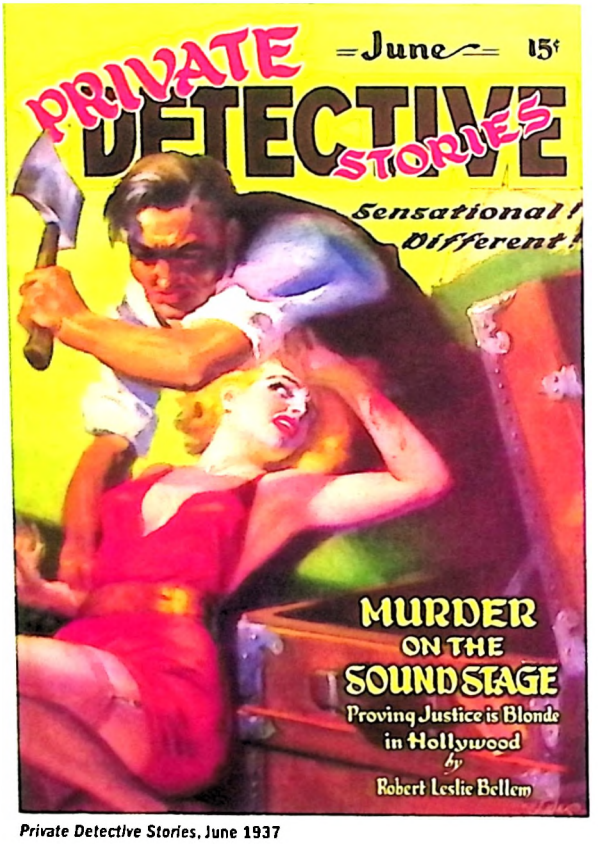
Spicy Adventure Stories, December 1937



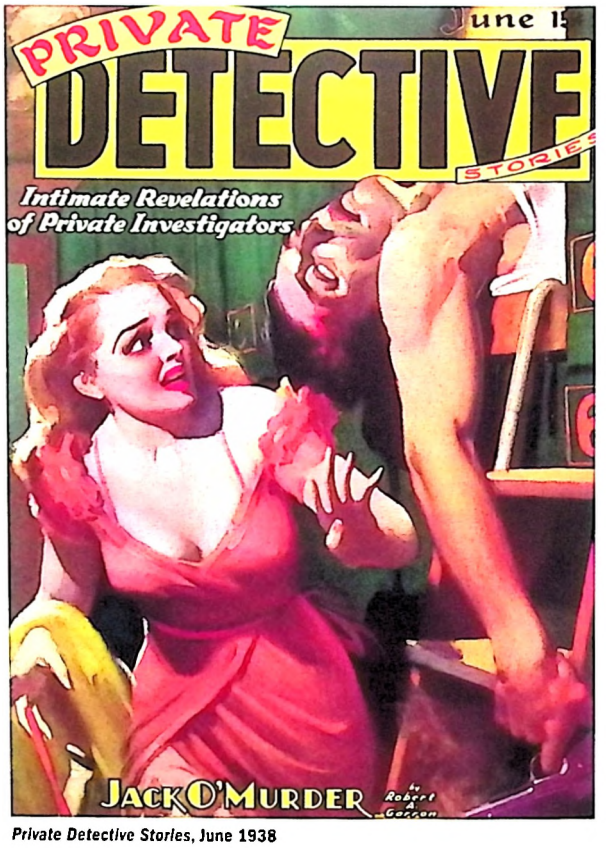
Spicy Mystery Stories. May 1938

RIGHT: Original cover for *Spicy Mystery Stories*, May 1938 (detail.) Oil on canvas





Private Detective Stories, June 1937



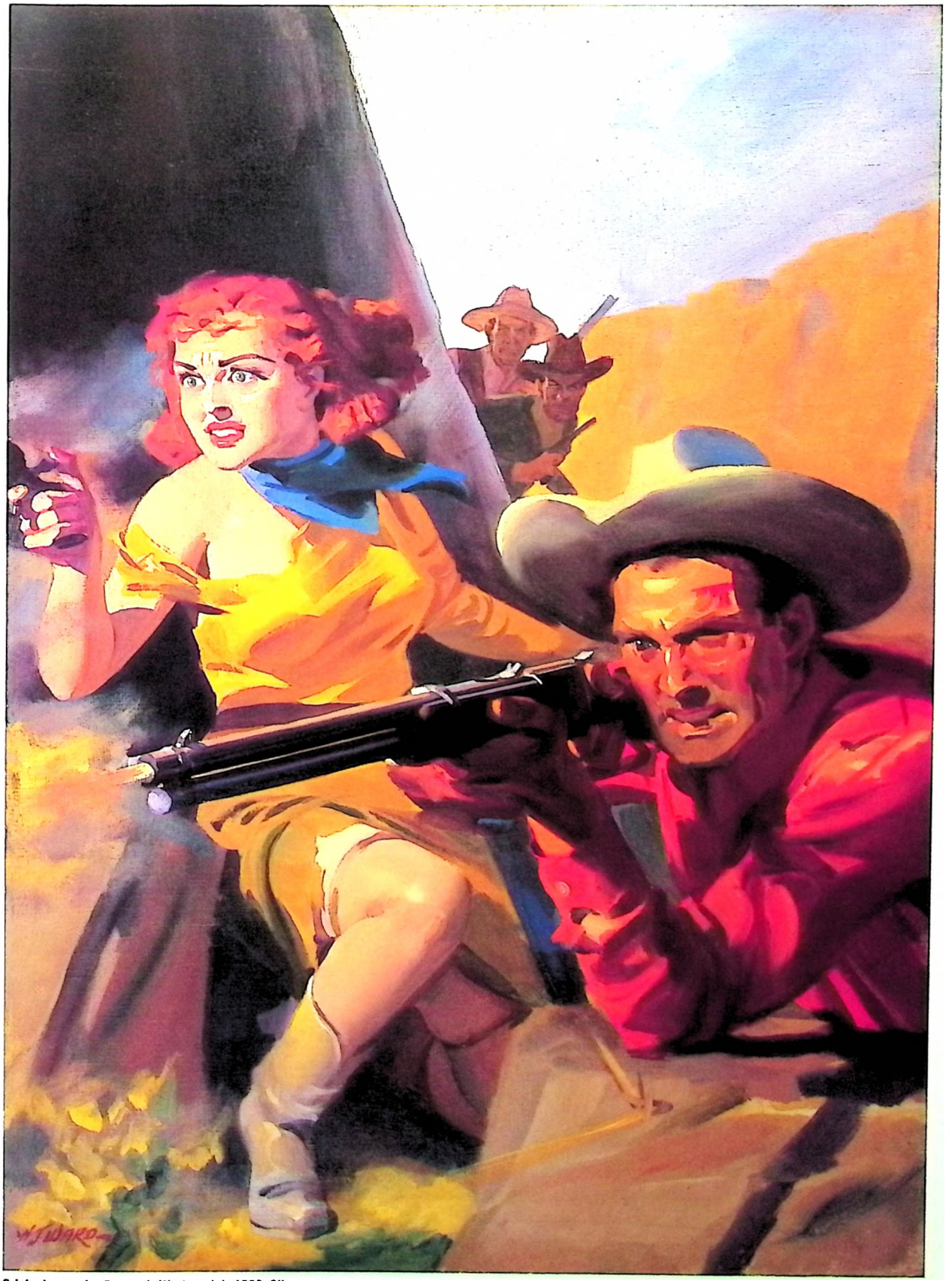
Private Detective Stories, June 1938

Private Detective Stories, November 1938

Private Detective Stories, July 1938

RIGHT: Original cover for *Private Detective Stories*, July 1938. Oil on canvas

Original cover for *Spicy Detective Stories*, February 1939. Oil on canvas



Original cover for *Romantic Western*, July 1939. Oil on canvas

Paris Gayety, February 1937

Tattle Tales, March 1937

request of the Committee of the American Hierarchy."

An article in *The New York Times* entitled, "Mayor Holds Court in Anti-Smut Drive," reported, "LaGuardia signed a warrant for the arrest of the president of the Interborough News distributing company who was held on $5,000 bail. The money was handed over in $100 bills by the defendant himself, who claimed he was a family man himself of excellent reputation. 'Do you take this filth home?' Mayor LaGuardia demanded, waving a copy of an objectionable magazine, 'Then you have no right to send it on the streets for other children to see. You sell and distribute obscene, lewd, filthy, indecent and disgusting magazines. I'm not fooling—and this town knows that I'm not fooling. I want the name of the president and all the directors of this company. I want to know what family they have, to see if they want their children to read this at 25 cents a throw. The Mayor makes an appeal to all stores to return these magazines immediately to the Interborough News Company. I'm going to clean New York City of this kind of stuff. I'm going to clean it if it's the last thing I do.' That the Mayor was up in arms in connection with his drive to clean up the newsstands became apparent when he kept an earlier promise to order the Department of Sanitation to go after the published 'filth' and clean it from the streets." LaGuardia's three popular terms as Mayor were all flavored by such grandstanding antics.

At the same time that Culture Publications was dodging another fusillade from the Citizens Committee on Civic Decency, Donenfeld decided it was time to once again refresh his business with a clean slate, so he changed the company name to Trojan Publishing Corporation. Trojan was an ancient and noble name from classic literature. It was also the brand name of the best-selling condom in America since 1927. That was the year the company first had the idea to market condoms through mail order advertisements in the back pages of magazines as "Men's Drug Sundries (disease preventatives) Sanitary Hygienic Products. Mailed in plain sealed package." The attraction to buy contraceptives anonymously through the mail was so liberating that Trojans eventually cornered seventy percent of the national market. By 1937, when Donenfeld needed to develop a more respectable branch of his publishing empire, he chose the name "Trojan" as a sly reassurance to his many faithful customers that the lucrative policy of selling contraceptives in back-page ads would continue. At the same time, Donenfeld wanted to publish more wholesome mainstream pulp magazines with themes that were aimed at young readers, such as *Don Winslow of the Navy*, based on a popular newspaper comic strip, and *The Lone Ranger Magazine*, based on the famous radio show about a selfless cowboy lawman who righted wrongs without payment or thanks and shot villains with silver bullets. These were both licensed properties, so Donenfeld had to negotiate legal contracts with their respective owners.

George Washington Trendle (1884-1972) owned *The Lone Ranger.* Trendle was a Detroit lawyer who specialized in tough contract negotiations for the movie theater business. He bought a local radio station and changed the call letters to the memorable *WXYZ.* Rather than pay an affiliate system for pre-packaged broadcast programming, Trendle made *WXYZ* an independent station and created his own radio programs for less cost than paying for syndicated programs. His many cost-cutting schemes earned him a reputation as a penny-pincher. For instance, he used classical music scores from the public domain for theme-music in order to avoid fees. He paid low wages and most requests for a raise were countered with insults and threatened firing.

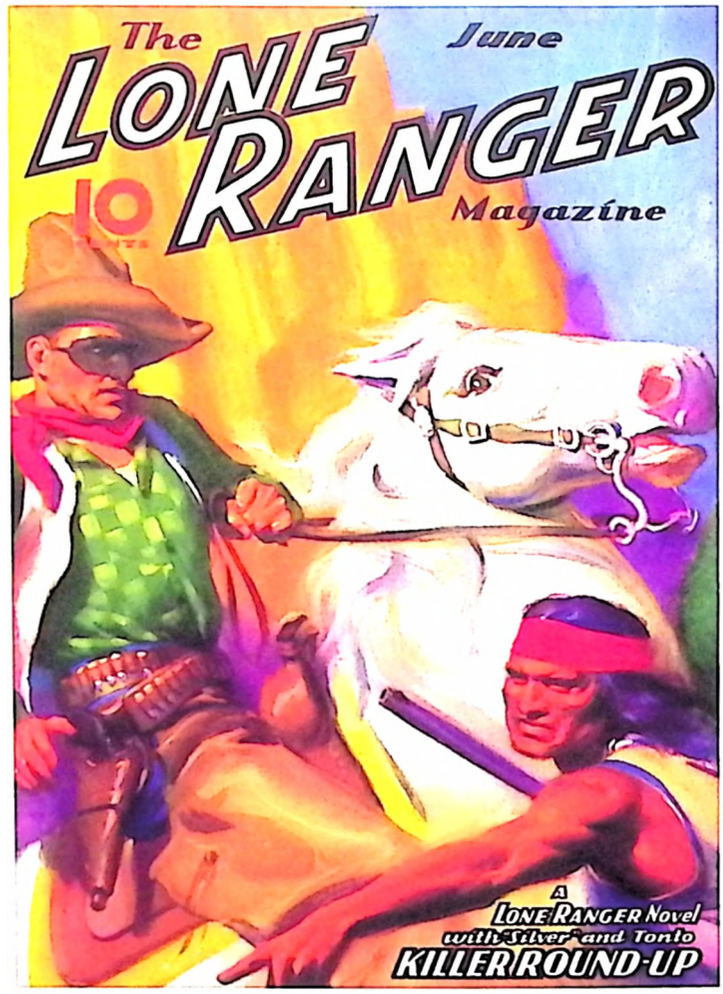
Trendle had asked his writer to create a western radio drama like Zorro or Robin Hood. He wanted a wholesome hero with a minimum of romance and violence that would appeal to young boys. The resulting show was *The Lone Ranger*, which came out in 1933 and was soon a big hit. As popularity grew, the show was broadcast on a nationwide syndicate of 249 radio stations. Trendle retained all rights and claimed credit as the show's creator. He kept most of the profits from radio syndication and merchandising, and he paid little more than base salaries to the writers and actors and technicians who actually created the show.

So, for Harry Donenfeld to swing a deal for *The Lone Ranger Magazine,* he had to negotiate a contract with George Trendle. One can only imagine that this process was rather less than cordial, but the terms were sealed and these two foxy media tycoons began their strange limited partnership. After the first issue of *The Lone Ranger Magazine* was cobbled together, H.J. Ward was asked to paint all the subsequent covers, for each of which he was paid $75. A letter from an editor at Trojan Publishing dated January 7, 1937 reveals the almost complete creative freedom accorded to the artist.

> Dear Mr. Ward:
>
> I am getting in touch with you regarding some cover art work on our new magazine, THE LONE RANGER. You will note the three characters; the Lone Ranger, his horse Silver, and Tonto the Indian. These characters are featured in THE LONE RANGER magazine every month, so that they must appear on the cover. I shall appreciate it if you will draw up some sketches showing these characters, preferably in some heroic action, and if possible, come in to see me Monday or Tuesday of next week.
>
> Sincerely yours,
> TROJAN PUBLISHING CO. INC.

H.J. Ward went on to invent many incredible covers for *The Lone Ranger Magazine.* They sold well and Trendle admired Ward's cover paintings. In fact, he believed he was entitled to use Ward's cover art for his own promotional purposes because of a copyright clause in his contract with Trojan Publishing.

The Lone Ranger Magazine, May 1937



The Lone Ranger Magazine, June 1937

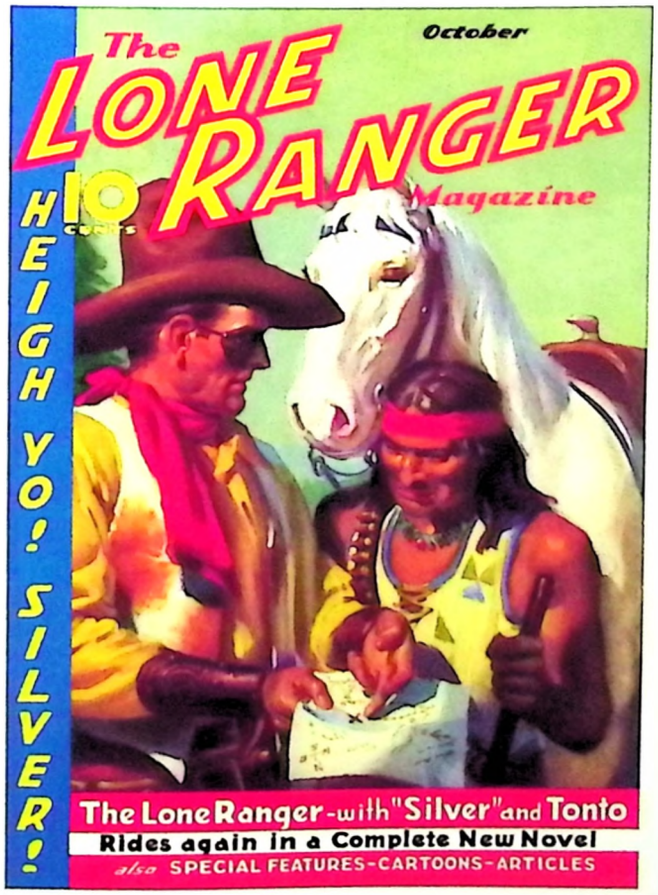
Consequently, a cropped version of H.J. Ward's first cover painting for *The Lone Ranger Magazine* later appeared on Trendle's merchandising projects such as a Big Little Book. Donenfeld, however, demanded an additional fee from Trendle to re-use Ward's pulp magazine cover art. Instead of paying the fee, Trendle bypassed his "partner" in June of 1937, when he wrote directly to Ward to commission a new full-length portrait of the masked man for a flat fee of $85. Trendle wanted it painted in tones of black, grey, and white to reproduce well in black and white newspaper advertisements for a new syndicated Lone Ranger comic strip. As a freelance artist, Ward was a free agent, so he was entitled to accept any assignment. Trendle and Ward exchanged several sketches and memos during the design process in order to clarify details of the clothing, the bridle, the pose, and many other design elements. Trendle was delighted with Ward's finished painting. Although Hugh received a pittance for the job, he was thrilled to see his conceptualization of The Lone Ranger appear in coast-to-coast newspapers, as well as countless other forms of promotional merchandising. The painting became the first major iconic image of The Lone Ranger, and was featured on give-aways, games, radio premiums, and licensed household products, as well as another Big Little Book. Hugh began to appreciate the colossal scale of radio mass media and the way it could build his reputation beyond the confines of Donenfeld's spicy pulp magazines.

The Lone Ranger and the Red Renegades
Big Little Book, May 1937

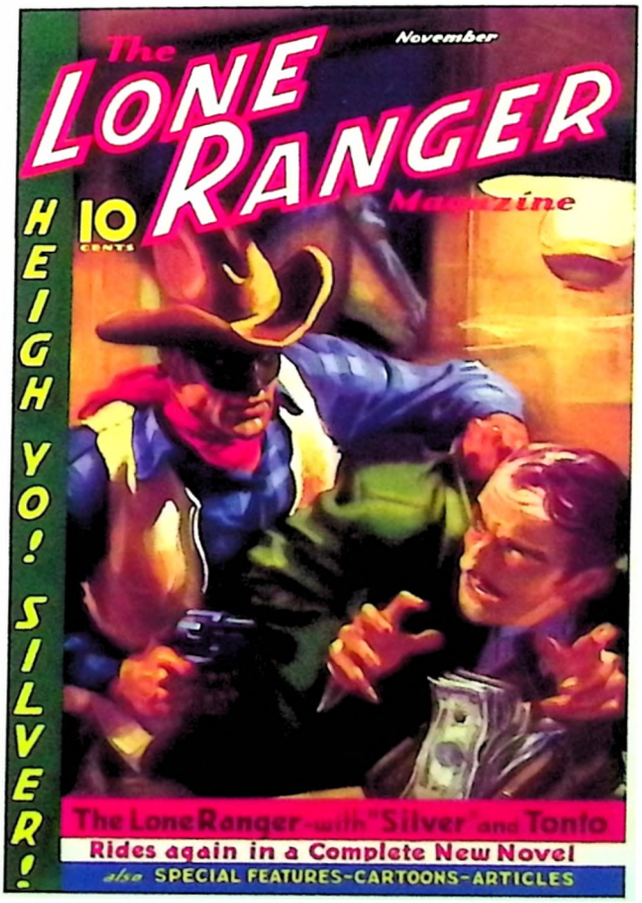
The Trendle-Donenfeld contract was never destined to last very long, and it ended abruptly in August 1937 when Donenfeld realized that Trendle had cheated him of royalties by buying new art directly from Ward. Unable to settle their differences, *The Lone Ranger Magazine* suddenly ceased publication after only eight months. The issues that had already finished production were released up until November, but the December issue, with the ninth H.J. Ward cover painting, which showed The Lone Ranger and Tonto peering down over a cliff, was never printed. Although the Trendle-Donenfeld partnership had ended, the business connections between Trendle and Ward continued for the rest of Ward's life. Trendle recognized the value of Ward's art, as well as his friendly and accommodating nature, and his low prices. In September of 1938 Trendle hired Ward to produce a series of five new action scenes of The Lone Ranger for publicity and merchandising. In each case, Ward was paid a one-time flat fee of $125.

The Lone Ranger Magazine, July 1937

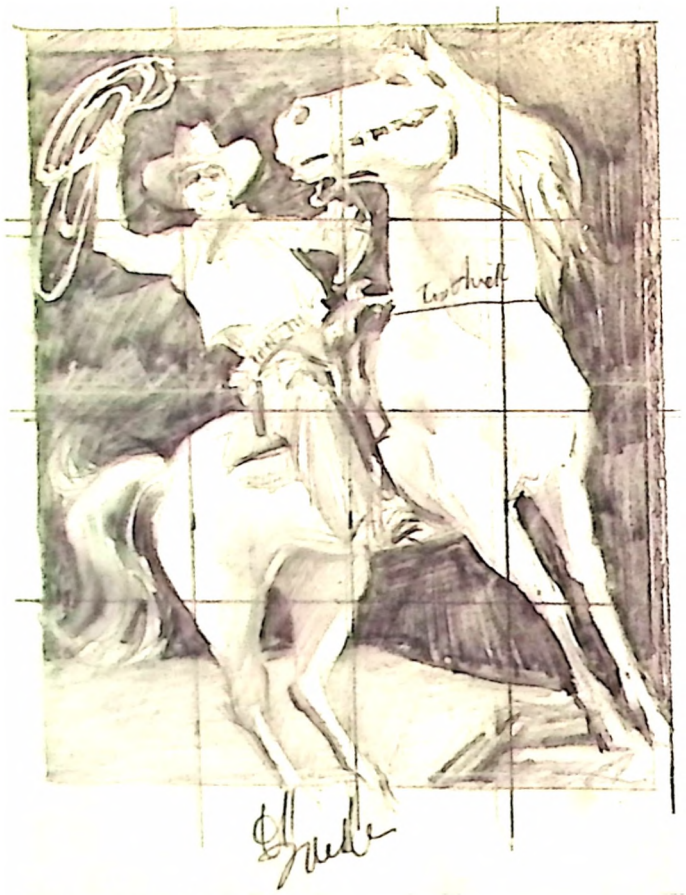
The Lone Ranger Magazine, September 1937



The Lone Ranger Magazine, October 1937



The Lone Ranger Magazine, November 1937



Preliminary drawing, 1937

The Lone Ranger "fan picture," 1937

CLOCKWISE FROM TOP: *The Lone Ranger and the Menace of Murder Valley* Big Little Book, 1938; *The Lone Ranger Game*, 1938; *Hi-Yo Silver The Lone Ranger to the Rescue* comic book, 1939

These subsequent images were reproduced on advertising, product endorsements, radio sponsors' products, toys, novelty items, clothing, fan club premiums, and "autographed fan pictures." There are hundreds of inter-office memos preserved from the time, which provide a glimpse behind the scenes into the agonizing months of endless refinements that were demanded by Trendle's staff of nitpickers to perfect these iconic images.

While his *Lone Ranger* commissions were going great guns, Hugh Ward recalled Thornton Oakley's story that Howard Pyle had urged N.C. Wyeth to go out West in order to produce direct studies for his western illustrations. Ward was eager to follow in Wyeth's footsteps, so in May of 1938, he set out to improve the gritty realism of his own Western paintings by driving his young family in their four-door sedan on a cross-country trip in search of the Old West. According to the artist's daughter, "I was only two-and-a-half years old when we went out West. We went out there because Dad wanted to see what the real West looked like, you know, so he could incorporate it in his paintings. We went to The Grand Canyon, Yellowstone, and Santa Fe. We drove by car through Virginia, Tennessee, Colorado, Texas, New Mexico, Utah, Wyoming and Montana. They may have taken turns driving, because my mom could also drive. We have photographs of the trip."

Trendle continued to invent new radio dramas besides *The Lone Ranger*, and he continued to hire H.J. Ward to paint dramatic conceptualizations of the characters in each new series. Their next project was *The Green Hornet*, alias Britt

H.J. Ward and family out West, 1938

Reid, a modern day masked avenger. Britt Reid was an anti-racketeering and crime-busting newspaper publisher that just happened to be the son of The Lone Ranger's nephew, Dan Reid. H.J. Ward made five paintings of The Green Hornet and his faithful sidekick, Kato, that were finally approved for the radio program's promotional purposes. Every detail of these paintings was carefully crafted in accordance with the desires of Trendle and his committee of media advisors, which included his office manager, a publicist, and the writer, Fran Striker.

The process of creating the first conceptualization of a fictional character from a new radio drama required the coordination of a complex variety of design concerns in order to satisfy the producer, the advertiser, the network, the writer, the director, the actor, the audience, as well as the artist. Ward could usually complete a pulp magazine cover in less than two weeks, but these assignments for Trendle would take months of time-consuming revisions. Commissions for WXYZ radio dramas eventually consumed the major portion of H.J. Ward's creative life. Trendle's working method of continual revisions is clearly demonstrated by the following excerpts from his inter-office communications with an office manager regarding only one painting of The Green Hornet and Kato, which spans a seven-month period from April 1939 to January 1940.

To Trendle - April 25, 1939. DESCRIPTIONS OF GREEN HORNET AND KATO FOR WARD'S SKETCHING IMPRESSIONS. Paneled office door, semi-legibly lettered to simulate some sort of a construction or industrial company at which stands, with ear to the door listening, The Green Hornet, in his regular accoutrements. Kato standing beside him. The Hornet, whose face is in profile, has partially turned to Kato and with left hand uplifted warns Kato to be quiet. Kato stands, one foot in front of the other, as though he had just stopped tiptoeing into position and is looking back down the hallway, having heard the same noise that warned The Green Hornet. This should be a partially darkened view: it is late at night but there is a light within the office because the lawbreakers are inside making plans.

To Trendle - May 24, 1939. H.J. WARD'S GREEN HORNET SKETCHES. This scene is very well done and in my opinion is just about how The Green Hornet and Kato should be placed in accordance with the story of the picture. Very good use of the mask showing the general line in agreement with Mr. Ward's opinion that position of the head at various points is

Preliminary study for The Green Hornet conceptualization, 1939

Conceptualization painting of The Green Hornet, 1939

Drawing of The Green Hornet, 1939

Preliminary study for The Green Hornet conceptualization, 1939

better indicated by the jaw line. This subject verifies Ward's statement as plainly shown in sketch. Ward's question as to Kato's white jacket is best answered, I believe, by the fact that a short coat is more commonly used, particularly since the mess jacket type of valet's coat borders upon what young men wear today socially.

From Trendle - June 16, 1939. WARD'S ATTACHED SKETCHES. Please note the attached from Ward. After you go over it and write me a note about your reactions I would like to talk to you about it. I think the mask should definitely contain the insignia of The Green Hornet. The question in my mind now is where are we going to put it, whether we put one on each cheek or one in the center.

To Trendle - June 16, 1939. WARD'S FINISHED WORKING DRAWING. Herewith is finished working drawing with colored over-lettering of The Green Hornet. If satisfactory I will Photostat and send a few copies to NBC for their use in preparing the broadside and selling portfolio which you have already reviewed.

To Trendle - June 17, 1939. WARD'S SKETCHES OF GREEN HORNET INSIGNIA ON THE MASK. This, as you say, should perhaps be discussed in order to get your true desires, but in the meantime, I believe that the insignia should be in the center because if the insignia were placed on each cheek, the design would necessarily be smaller, and, in many positions, would not be as visible as from the front view. But, I think you are absolutely correct in your statement that insignia should be on the mask because it immediately identifies the personality of The Green Hornet in his sudden appearances in situations where criminals are surprised. Since you okayed yesterday's sketch of the insignia, I immediately started on a working drawing, and we will attach an overlay for color indication, which perhaps should be ready Monday.

To Trendle - June 21, 1939. MR. TRENDLE'S LETTER TO WARD. Your memo June 19 ordering Ward to receive a copy of the mask with the insignia of The Green Hornet somewhere on it. Also subsequent memo to Striker, carbon copy to me, regarding placing Green Hornet insignia on mask. As I recall, we have no copy of the mask as you finally okayed Ward's sketches. The material and information as okayed was, I believe, sent to Ward by you. The Ward stuff herewith is a part of what was sent. Striker and I have agreed, insofar as our ideas are concerned, that the device of The Green Hornet on the mask should be directly in front for two reasons; By placing it in front the device will be big enough to show clearly even when reduced for cartoon and other reductions. Also by placing The Green Hornet device on the front of the mask The Green Hornet himself will find an opening for supposedly clear talking through the mask. This opening could be placed conveniently where the tail of the Hornet would be shown. Otherwise if the mask has no opening it would be presumed that The Green Hornet would be talking through cloth, etc.

The Green Hornet Returns Big Little Book, 1941

To Trendle - June 27, 1939. WARD'S SKETCH OKAYED. Ward's sketch is perfectly okay. It includes all the little suggestions you have propounded and lines up with other remarks, and I think, if I may be permitted to say so, that this should be put into work right away. I particularly like the Hornet design as to size and placement on mask. The sketch, so marked by myself, of Kato is exceptionally good because to me it portrays Kato's ability in the parts that he plays. The profile seems a little too severe around the eyes and the nose shows a trifle accentuated. Otherwise, very good. There is just enough leaning toward Filipino to remove the stigma you were mentioning regarding Japs. May I call your attention to considering The Green Hornet's right hand resting at the edge of the glass panel. In the present position it looks a bit awkward for The Green Hornet's right side. I think Kato's tie should always be bow because whenever he rushes to The Green Hornet's car he is always of course wearing a houseboy's bow tie and he has no time to make any changes. Hope these remarks will be of some assistance on your talk with Mr. Ward and that you will find New York more pleasantly workable from a weather standpoint, and will look forward to your return Saturday.

To Trendle - July 26, 1939. H.J. WARD LETTER. Regarding Ward's letter, attached, his idea of holding The Green Hornet pictures until all are completed is excellent from a standpoint of coordinating and associating all details and conformation of pictures, but perhaps under the circumstances whereby we will be in dire need of photographic reproductions not later than August 15 it may be advisable for you to consider Ward's sending the first two paintings

Preliminary study for Kato conceptualization, 1939

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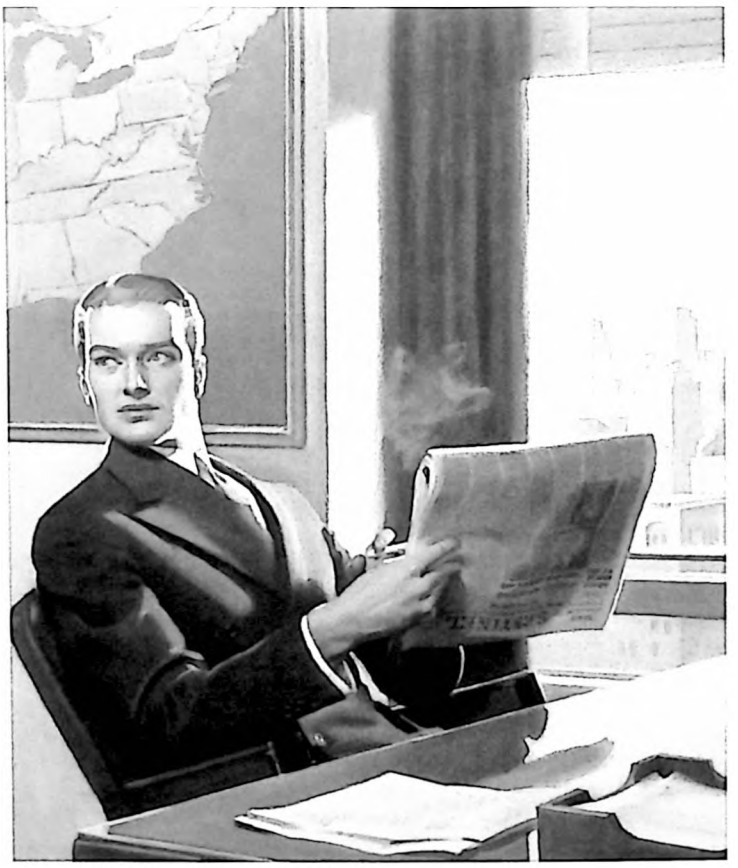
Preliminary study for Brit Reid conceptualization, 1939



Conceptualization painting of Brit Reid, 1939

as they are completed. After August 15, when The Green Hornet case histories will be moving out, there will be important need of Green Hornet reproductions, and because of these new paintings coming through, it seems advisable on our part not to use the previously made up photographs of Ward's preliminary paintings already in hand.

To Trendle - August 2, 1939. WARD'S SKETCHES OF KATO. In my opinion Ward's new sketch of Kato is very good and as I remember, coincides with the various opinions expressed in the past. I think Ward has removed the Japanese effect quite successfully. The oil paintings came this morning and are delivered at your office.

From Trendle - August 3, 1939. THE GREEN HORNET BY H.J. WARD. Will you and Striker please check the attached two photographs? In my opinion, the white line around the eyes in the full-face photograph and the wrinkle over the nose is just a bit too prominent and could be readily changed. Also the Hornet insignia should be more apparent. I would like your reaction immediately: also request that paintings be returned at once to Mr. Ward so that the necessary corrections can be made without delay.

To Trendle - August 3, 1939. PHOTOGRAPHIC REPRODUCTIONS. The following remarks regarding the photographic reproductions of The Green Hornet oil paintings by Mr. Ward are in agreement with Mr. Striker's views. "Hornet In The Doorway" - The Hornet's insignia should be brought out very strongly. The cord in the left side of the Hornet's neck looks like a ramrod. This should be softened off for a better blending of the neck and jaw line. The highlighting of the oil painting while very beautiful in the original shows too theatrical and make-upish in the reproductions and naturally should be softened, and probably the highlight over the bridge of the nose removed entirely. The scowl marks between the eyebrows should be softened. In our opinion the right eye should be adjusted to appear in exact focus with the left eye. The chin line also needs more softening. We feel that if Mr. Ward has an opportunity to see the photograph he can adjust the picture to bring out the things that we want. The chin appears too broad and stodgy. Both halves of the Hornet insignia should have the same tone value and be brought out a little stronger. It should be definitely shown that the Hornet is wearing gloves by seams or otherwise, and be careful of the knuckle of the middle finger of the right hand which makes his hand appear arthritic. In accordance with Ward's instructions the photographer was told to make reproductions of as light a tone as possible. The drawings will be shipped to Ward immediately.

To Trendle - November 13, 1939. PRINTS OF THE GREEN HORNET. The cord in the left side of The Green Hornet's neck still shows a little bit too prominently which if undesirable would probably require returning the painting to Ward, unless you would be satisfied with what we might do on the photographic negative here.

To Trendle - December 27, 1939. WARD SKETCH. Have noted Ward's letter and corrections on tissue overlaying the attached photographs. I believe as this tissue sheet shows, that Ward has now complied with all the necessary corrections and in accordance with your opinions also, and therefore the revised painting should reproduce very satisfactorily. I note that Ward says that our photographer should do his part too. Our photographer is not to be blamed for this because we tell him to shoot a negative without any attempt to embellish with lighting or special exposure so that

the photographic reproduction shows exactly what is in the painting. After we receive the final and revised painting we then change our negatives whereby the reproductions can be improved. I don't know whether you ever explained this particular plan to Ward or not, but you may want to inform him thus.

To Trendle - January 10, 1940. GREEN HORNET PHOTOGRAPHIC REPRODUCTIONS. Due to the prospect of a Green Hornet sponsorship via NBC, I believe it logical to stop where we are with regard to adding to the Green Hornet set of images, particularly since we now have a total of five. Pending further circumstances it might be well to hold in abeyance the approval of other paintings, which under sponsorship may be a desirable addition to the set.

This frustrating process of ongoing revisions seems all the more challenging when considering that there was comparably detailed correspondence for each of the ten different paintings that Trendle commissioned Ward to design for The Green Hornet. Five of those paintings were approved and Ward was paid $125 for each, but as the last office memo indicates, approval of the last five was put on hold until payment for them could be passed along to a sponsor. Compare these working methods with the fact that during those same seven months, H.J. Ward sold twenty-three $75 cover illustrations to Donenfeld's pulp magazines for a total of $1,725, and none of those assignments required a single revision. But despite the frustrations and the paucity of payment in working for Trendle, Hugh remained excited with the prospect of this new and creative direction in his career. This new mass media outlet promised to bring Ward's artwork nationwide acclaim. This letter from Trendle's publicist suggests the impressive power of radio advertising:

The Green Hornet is stepping into the front rank of today's radio dramas. Another crowd-appealing production of the King-Trendle Broadcasting Corporation, which brought national renown to *The Lone Ranger*. This new fast-paced air attraction is produced in the WXYZ studios for transmission to one of the largest coast-to-coast network tie-ups—eighty-four Mutual Radio stations.

Latest proof of *The Green Hornet's* producing capabilities arrived at my desk only minutes ago. It concerns the startling results in a brand-new test under the handicap of unusually dismaying circumstances.

Here it is: Less than a month ago *The Green Hornet* was moved to a new time on WOR (New York)—11:00AM on Sunday morning. The show was a transcribed re-broadcast of our regular Mutual Radio network Saturday night program.

Just one week passed before an audience-testing offer was placed on the WOR broadcast. A single announcement was made offering a *Green Hornet Ring* to all listeners who would send in ten cents.

The first Sunday morning broadcast announcement resulted in more than 2,100 letters—with dimes! This testing premium was repeated again last Sunday...and 4,575 more dimes arrived at the WOR studios!

The grand total on only two announcements over a single station will be between 8,000 and 10,000 letters for this premium offered on a transcription program as a relatively small-audience broadcasting hour.

There is no question in the minds of substantial broadcasting and advertising agency executives that *The Green Hornet* will be another national smash hit, rivaling the astounding success of *The Lone Ranger*.

Ward poses for The Green Hornet conceptualization painting, 1939

Preliminary study for The Green Hornet, 1939

Preliminary study for *Ned Jordan, Secret Agent*, character Judy Medwick, 1940

Conceptualization painting of Judy Medwick, 1940

Preliminary study for *Ned Jordan Secret Agent*, character Ned Jordan, 1940

Conceptualization painting of Ned Jordan, 1940

As with almost all of Trendle's gimcrack merchandising and radio premiums, *The Green Hornet* ring was reproduced from a detail of an original painting by H.J. Ward.

In 1939, Trendle produced a new radio drama called *Ned Jordan, Secret Agent*. Ned Jordan was an undercover G-Man who posed as a labor and insurance investigator for the Consolidated American Railroad Company while he was actually uncovering fifth-columnist Nazi saboteurs. Ned Jordan traveled on "The Federal Express," a modern coast-to-coast silver streamlined train. He was aided by Agent Proctor, his contact inside the Federal Department, and his devoted fiancée, Judy Medwick, daughter of the millionaire tycoon and owner of the railroad, J. B. Medwick. Each case was closed when Ned Jordan handcuffed the villain and Agent Proctor bellowed, "This is an arrest! Uncle Sam wants *you!*" As was their custom, H.J. Ward was again commissioned by Trendle to paint a series of black and white conceptualizations of these new fictional characters for use in publicity and merchandising for the WXYZ radio program.

Social commentators of the time noted that the radio was replacing the traditional role of the parent in the modern family story hour. Instead of parents reading *Treasure Island* aloud to their children at bedtime, the modern family sat transfixed around their radio listening to *Terry & The Pirates*. H.J. Ward's success at inventing visualizations of many of the greatest characters of juvenile radio fiction of his time was another remarkable parallel to the career of his hero, N.C. Wyeth, who had been so famously successful at illustrating many of his generation's most popular characters.

In 1939 the most spectacular event in American popular culture was the New York City World's Fair. Everybody wanted to momentarily escape the Great Depression and the terrifying news from Nazi Germany to visit the futuristic fantasy of *The World of Tomorrow!* At that same time, *The Man of Tomorrow—SUPERMAN*—burst onto the scene with millions of comic book sales that threw the entire publishing industry into an uproar. Tremors from that blast still echo in today's collectors market, where a mint condition copy of Superman's first comic book appearance is worth $600,000. *Superman* was written by Jerry Siegel and drawn by Joe Shuster, but the copyright was locked away in a fortress of solitude at DC Comics, which was owned by Harry Donenfeld. If Siegel and Shuster had hired a lawyer before signing their contracts, they might not have lost all rights and lived in poverty, but Donenfeld had come from the mean streets and he knew exactly how to treat a sucker.

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Bill Conley, 1940

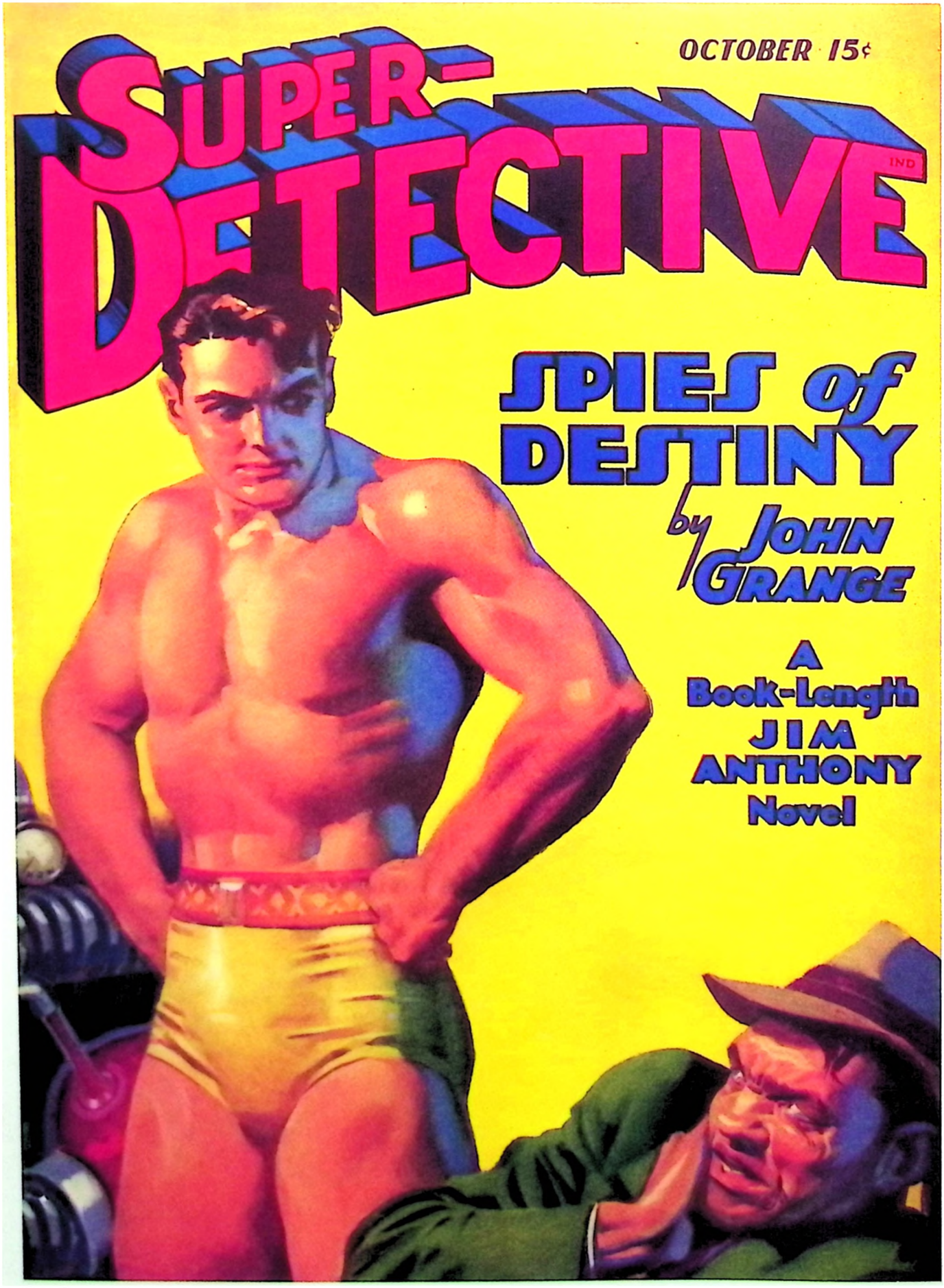
Conceptualization painting of Superman, 1940. Superman is a trademark of DC Comics, © 2009. All rights reserved

Donenfeld retained all rights to Superman. His new superhero was even more wholesome than The Lone Ranger, so following Trendle's example, Donenfeld decided to work with producers and sponsors to create his own radio drama sensation, the *Superman Radio Show*. On February 12, 1940, New York City's *WOR* began broadcasting the new program. One month later, after favorable public reaction, Donenfeld followed Trendle's customary procedure for program development and hired H.J. Ward to paint an iconic full-length portrait of the fictional superhero for promotional purposes. The only differences were that he hired Ward to paint a *full color* portrait of The Man of Steel, instead of a black and white, and he only paid him $100, instead of the $125 fee that Trendle customarily paid for each finished painting.

Up until this time the image of Superman had only existed as a small line-drawn figure in the crudely inked comic strip. The radio actor who played Superman had a good voice, but he didn't look like Superman. He didn't even look like a he-man. H.J. Ward had to use his own imagination to create the world's first full-length oil painting of Superman, because his only pre-existing references were radio scripts and comic books. Ward was Donenfeld's top cover artist, so he was trusted with complete artistic freedom after his preliminary thumbnail sketch was approved. One can only imagine what a relief this was after enduring months of picayune design revisions from Trendle's team of marketing experts. As soon as Ward was given the green light, his first step was to find a handsome strongman to act as his model, and the guy had to be cheap, because an hourly salary for a professional bodybuilder was impossible to squeeze into a $100 budget for the finished product. Viola suggested her younger brother, Bill Conley, who was well built, good looking, athletic, and willing to model for free. Like Clark Kent, Bill Conley always kept his identity secret; but the truth is, he was the original supermodel for Superman, posing in his long-johns in his brother-in-law's studio with fists on hips and the dawning sky over Metropolis in the background.

The awesome majesty of that rosy cloud formation adds an almost heavenly glory to this portrait of a super being. That inspiring cloudscape also had a personal significance to the artist as a private way to pay a public tribute to his most influential art teacher. H.J. Ward often mentioned his artistic debt to N.C. Wyeth, but that debt is most clearly obvious in this painting. Wyeth had perfected his own trademark composition for several paintings of solitary heroic figures, posed in a flowing cape on a windswept rocky cliff with iridescent clouds soaring up to heaven in the background. This painting of Superman has clearly adapted all of those famous design elements to feature a new fictional hero, who likewise stands on a windy mountaintop, surrounded by colossal blushing thunderclouds that soar into the ethereal realms. The parallels are almost identical. It may also be worth noting that this is one of the few paintings the artist ever signed with his full first name, "Hugh J. Ward." This extra formality suggests that the artist may have considered this painting to be among his grandest works.

Revised and approved onceptualization painting of Superman. Oil on canvas. Superman is a trademark of DC Comics, © 2009. All rights reserved

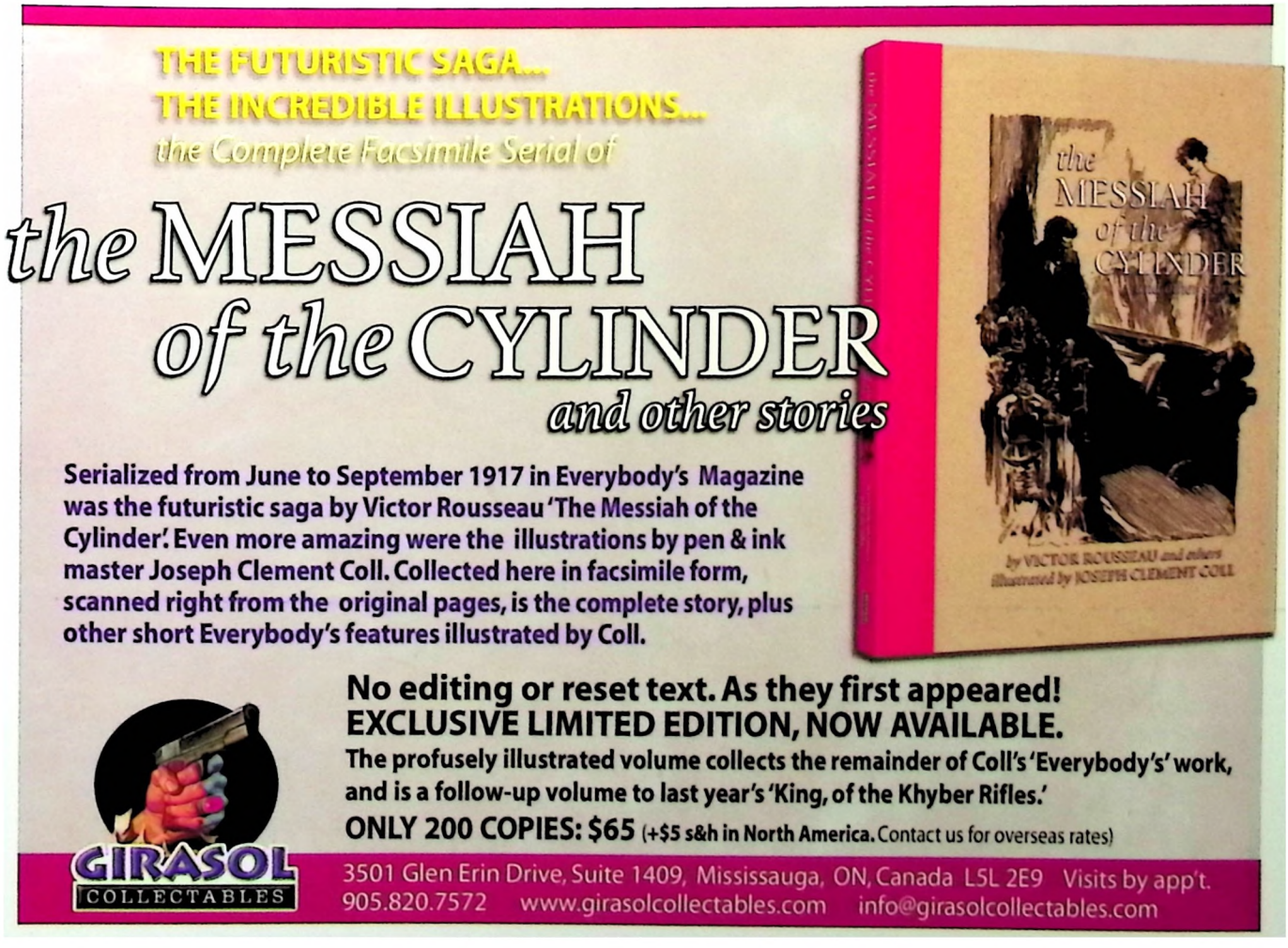


Super Detective. October 1941

Ward delivered the Superman painting on June 24, 1940. It was a tremendous success and was featured in black and white reproductions in most of the press coverage and newspaper advertisements surrounding the radio show. Afterwards the painting was elegantly framed and displayed in Donenfeld's office until he took it home after his retirement from DC Comics ten years later. Currently, the only color image that exists of this iconic masterpiece of American popular culture is a single amateur photo, from which all subsequent prints have been generated.

While capitalizing on the popularity of Superman, Donenfeld decided to publish a newly revised pulp magazine called *Super-Detective*, which featured a superhero scientist, businessman and adventurer named Jim Anthony. Again, H.J. Ward was hired to paint the world's first appearance of Jim Anthony on the cover of that issue, which was released in October 1940. Since *Super-Detective* was modeled after *Superman*, Ward again asked his brother-in-law Bill Conley to pose for *Super-Detective*, and again the results were superb. Ward had mastered this unique specialty of conceptualizing the public's first glimpse of a fictional character for purposes of advertising, promotion, and merchandising.

H.J. Ward's artistic success at conceptualizing fictional characters had been a personal triumph, even though he had not been fairly paid or publicly credited for this impressive work. Nevertheless, he was excited to be working in this new field. He longed to move beyond the pulps and into a new career as a freelance illustrator for the radio and motion picture industries. He had created timeless iconic images of many classic characters from American popular culture: The Lone Ranger, The Green Hornet, Ned Jordan, Superman, Super-Detective, and Dan Turner, Hollywood Detective. H.J. Ward's paintings of these fictional characters established their accepted popular ideals long before rights were arranged with Hollywood to produce motion pictures. In fact, when the movies were eventually cast, the directors had to find actors that resembled Ward's paintings, because those popular images were already incontrovertibly rooted in the public's mind. Although pulp covers continued to appear with the signature, "H.J. Ward," for the rest of his life, the artist's career had actually moved beyond the pulps. His success in this new field had skyrocketed his images into the American psyche through mainstream popular culture. Thanks to these commissions, Ward was finally able to achieve the ultimate ambition of every artist of his generation—to see his work in *The Saturday Evening Post*. This occurred in the September 29, 1939 issue, with a behind-the-scenes article about the phenomenon of *The Lone Ranger*, featuring a full-page colorful reproduction of H.J. Ward's iconic painting.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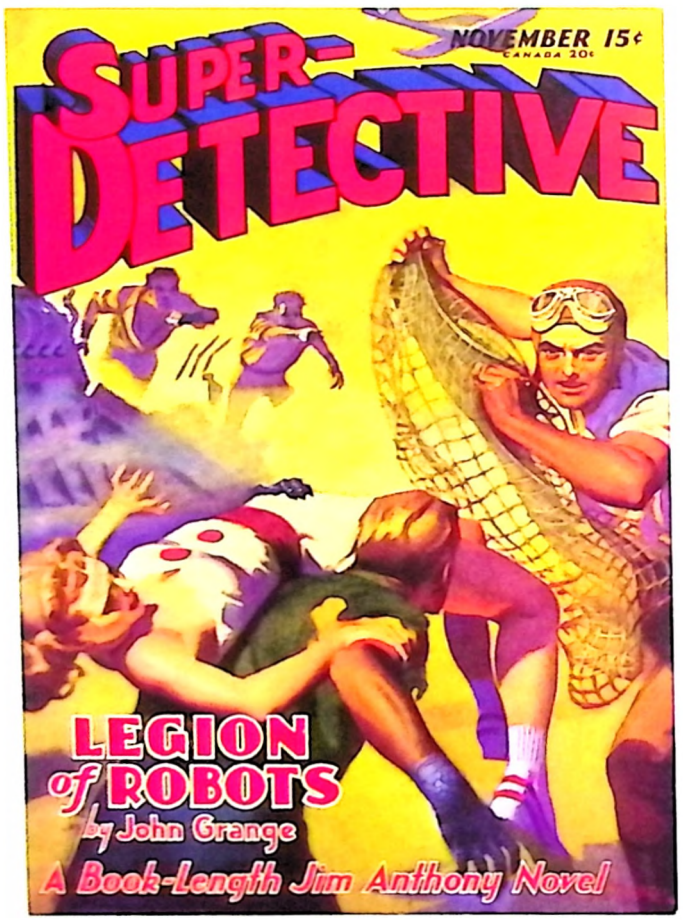
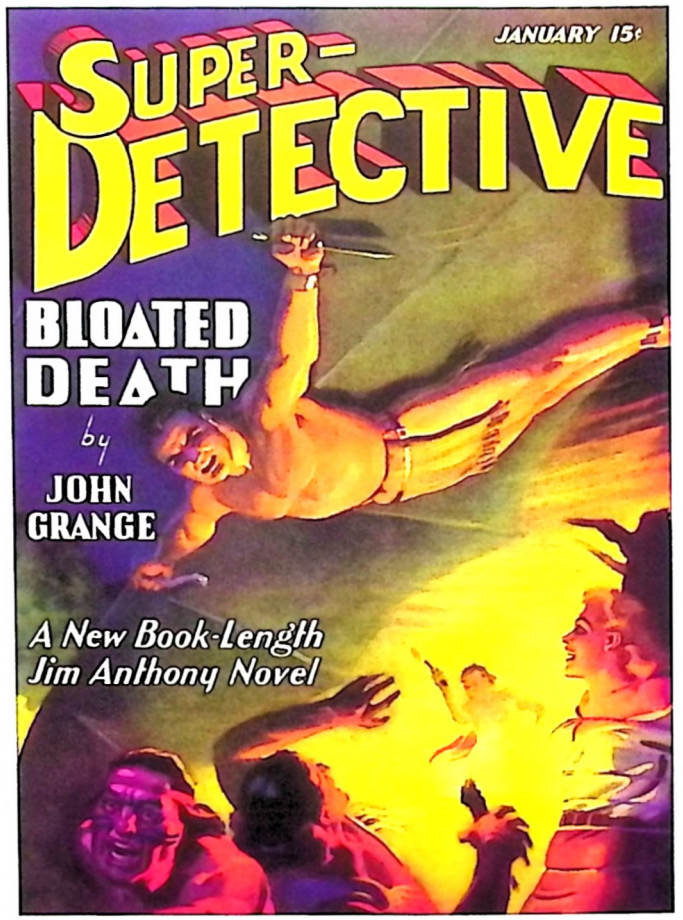
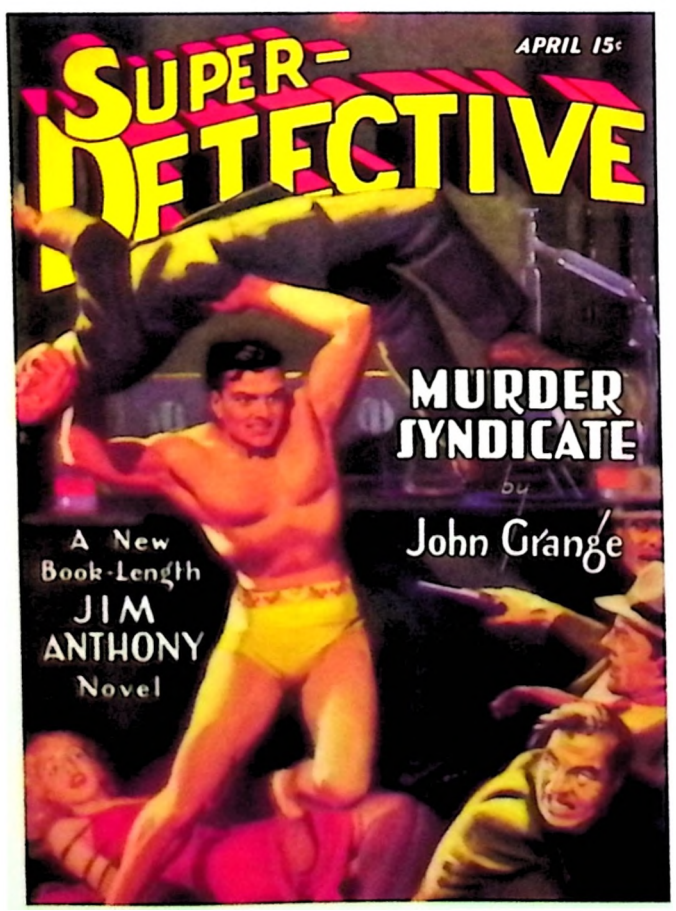


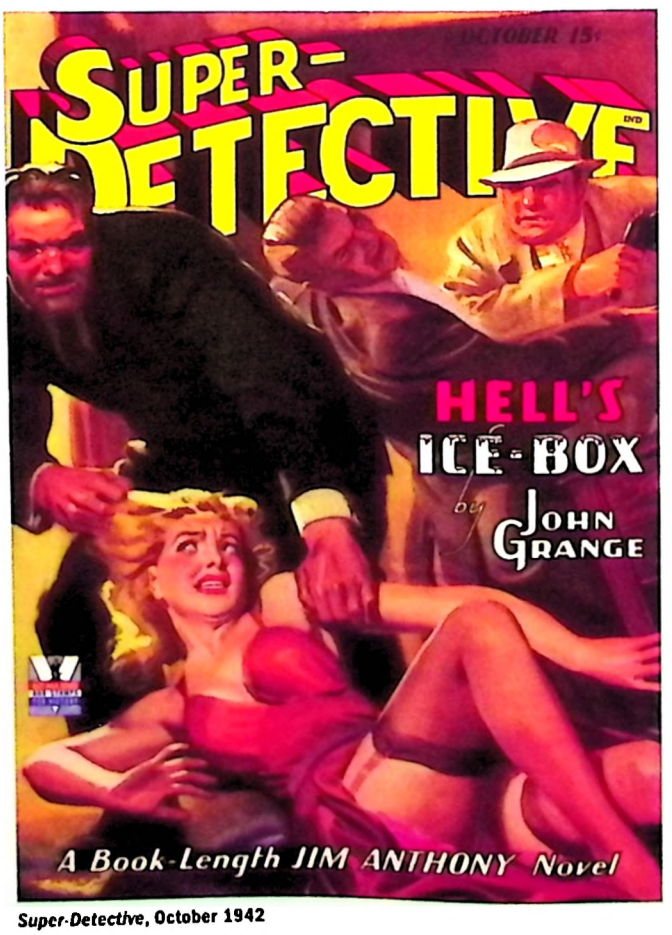
Super-Detective, November 1940



Super-Detective, January 1941

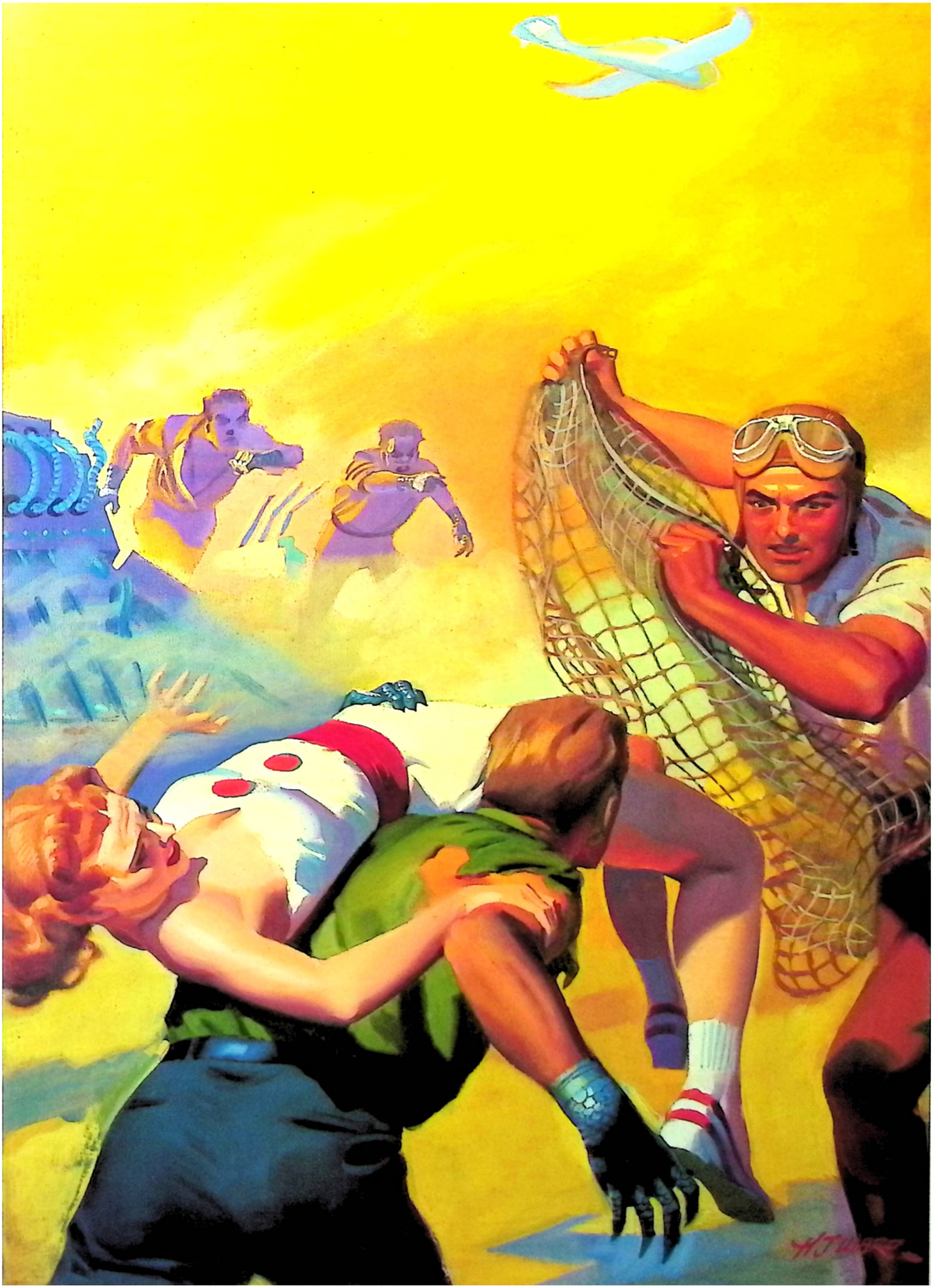


Super-Detective, April 1941

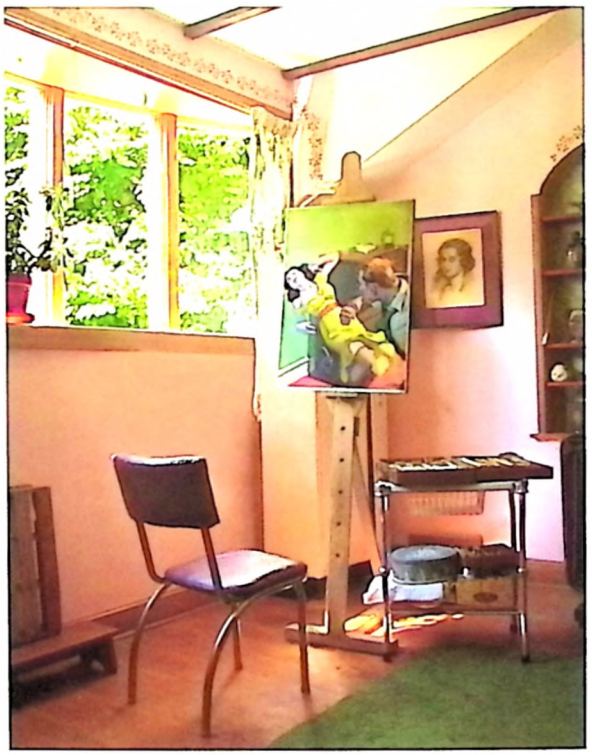


Super-Detective, October 1942

RIGHT: Original cover for *Super-Detective*, November 1940. Oil on canvas



The Ward family home, 2009



H.J. Ward's studio, 2009

"WHY I SHOT VOM RATH" by HERSCHEL GRUENSPAN
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DANCE
DEATH TAKES A RENO HOLIDAY
A NEW DETECTIVE THRILLER By PHILIP WYLIE
Start Faith Baldwin's Exciting New Love Story in This Issue

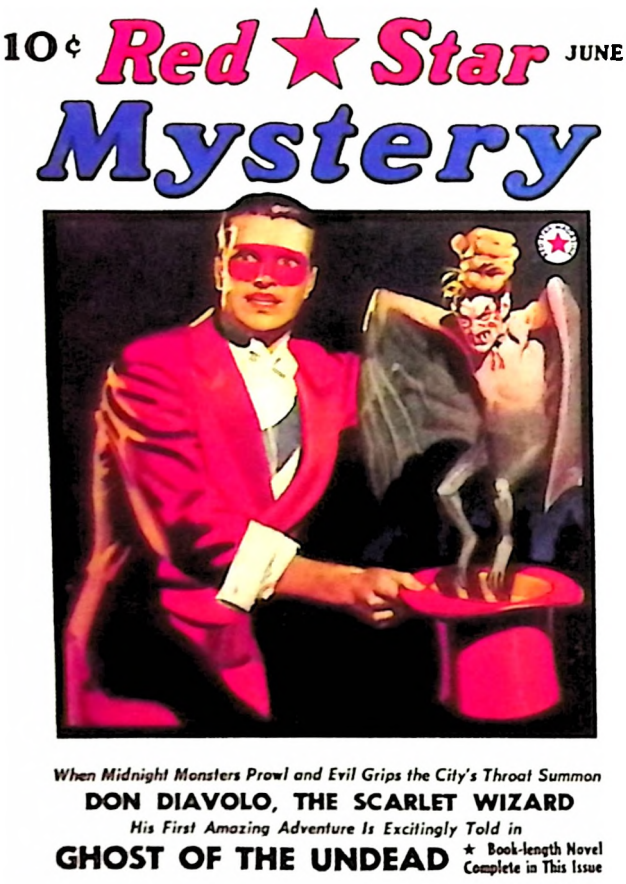
Liberty, January 28, 1939

In 1940 Hughie and Vi finally found the perfect suburban lot for sale. It was in a small town with a Roman Catholic church. It was also close to the trolley line connected with downtown Philadelphia. Construction began in the fall, and in August of 1941 the Ward family was finally able to move into their brand new home. Hugh had a new art studio on the second floor that was built according to his own specifications. His studio was designed with a row of five extra-tall windows facing the natural north-light with a view of their verdant backyard garden. Hugh loved his new home. He painted whimsical scenes on the kitchen cabinet doors, showing fanciful characters at play, whose bodies were composed of fruits and vegetables. One kitchen pixie was an ear of corn with long blonde tassels like flowing hair. Her arms were two string beans and she was gliding on roller skates with peas for wheels. These greengrocer leprechauns charmed his daughter, Patricia, as well as every visiting neighborhood kid.

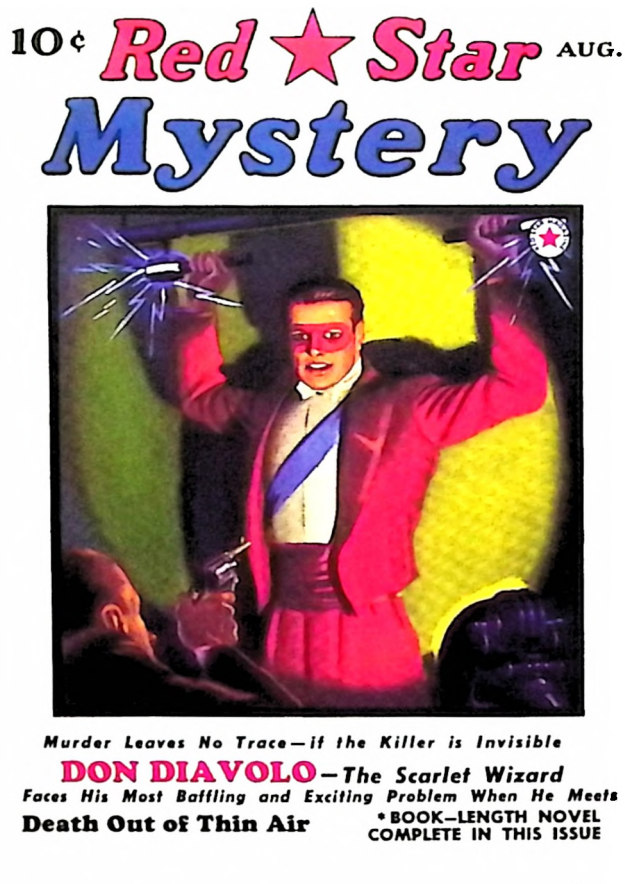
Hugh began a concerted effort to find freelance work in slick magazines. He matted a select group of sample proof sheets of his published works for his portfolio and designed several prospective covers for slick magazines. He even painted several finished samples. He then made the rounds to all of the publishers and he soon sold his first slick magazine cover to *Liberty Magazine*. This first cover sale of a slick magazine had a curious parallel to his first cover sale to a pulp magazine, because both were purchased by the same publisher, his old acquaintance Bernarr Macfadden, the eccentric health-fanatic who had his own checkered business history with Harry Donenfeld. After losing *Physical Culture* to Donenfeld, Macfadden had subsequently developed *Liberty Magazine* into a general interest weekly that

RIGHT: Original cover for *Private Detective Stories*, September 1940. Oil on canvas

H TWARD


10¢ Red ★ Star JUNE
Mystery
When Midnight Monsters Prowl and Evil Grips the City's Throat Summon
DON DIAVOLO, THE SCARLET WIZARD
His First Amazing Adventure Is Excitingly Told in
GHOST OF THE UNDEAD
★ Book-length Novel Complete in This Issue

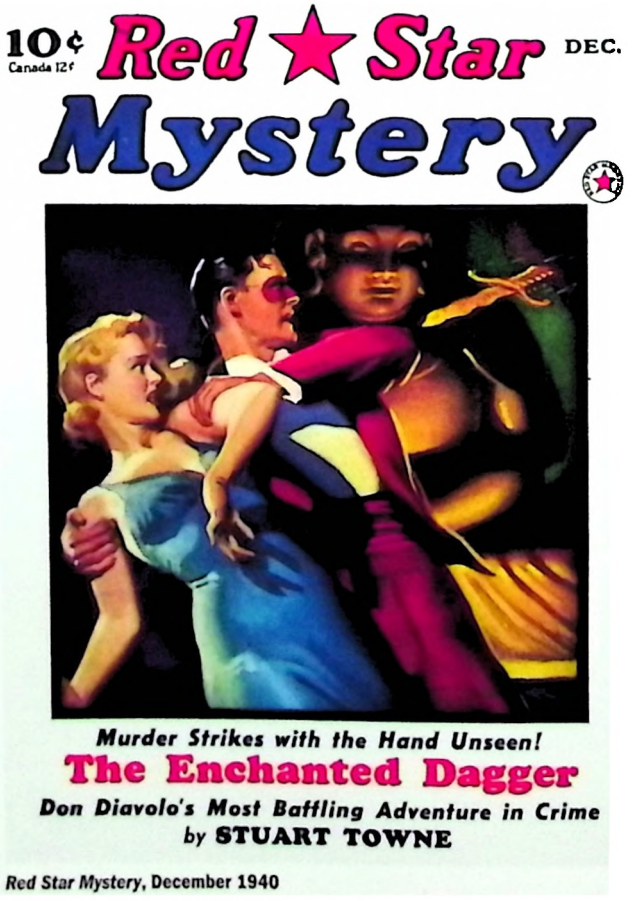
Red Star Mystery, June 1940


10¢ Red ★ Star AUG.
Mystery
Murder Leaves No Trace—if the Killer is Invisible
DON DIAVOLO—The Scarlet Wizard
Faces His Most Baffling and Exciting Problem When He Meets
Death Out of Thin Air
*BOOK-LENGTH NOVEL COMPLETE IN THIS ISSUE

Red Star Mystery, August 1940

Red ★ Star
Adventures
10¢ OCT.
Fabulous Treasures Lie Buried in the Land No Man Can Reach,
But the WHITE SAVAGE Will Dare the Curse of
Flaming Lava and Fate
SAVAGE JEOPARDY
Gripping Book-Length Novel - - - Complete in this Issue

Red Star Mystery, October 1940


10¢ Canada 12¢ Red ★ Star DEC.
Mystery
Murder Strikes with the Hand Unseen!
The Enchanted Dagger
Don Diavolo's Most Baffling Adventure in Crime
by STUART TOWNE

Red Star Mystery, December 1940

rivaled *The Saturday Evening Post* with the second largest circulation in America.

H.J. Ward expected his career to break open at any moment in a prosperous new chapter of work for slick magazines or Hollywood, but in the meantime he continued to paint an average of fifty covers every year for Donenfeld's pulp magazines. He worked at home in his art studio until late every night. He was a heavy smoker, standing at his easel, with the radio playing softly as his wife and daughter slept in their charming suburban home. No matter how pressing his deadlines, he still found time for his wife and daughter. He took Patricia on long walks and taught her to ride a two-wheeler bike. He accompanied her to their new local public library to sign up for her very first library card. One day he painted a big red apple on Patricia's school lunchbox. In those days lunch boxes were usually flat black and without decorations, so the bright red apple on her lunchbox fascinated the other school children. According to his daughter, "I don't recall him ever getting upset or yelling about anything. He was always considerate and thoughtful of others. He had a dry sense of humor. Everyone liked him. My cousin remembers that she was once upset about not being able to improve her typing skills and he suggested that she rent a typewriter so she could practice, which she did, and it really helped. She also remembers him coming to her school to retrieve her and her sister after their brother had died at age six, while having his tonsils out." This poignant memory suggests that Ward was quick to provide emotional reassurance to the children in his family when they were confronted with the inexplicable cruelty of death. Perhaps he was

Red ★ Star Adventures
10¢
JAN.
Typhoon and Terror Rage in the Malay Seas
...One Man Alone Is Brave Enough to Defy Them Both
THE WHITE SAVAGE
Another Great Adventure Novel Complete in This Issue
Treasure of the Savage

Red Star Mystery, January 1941

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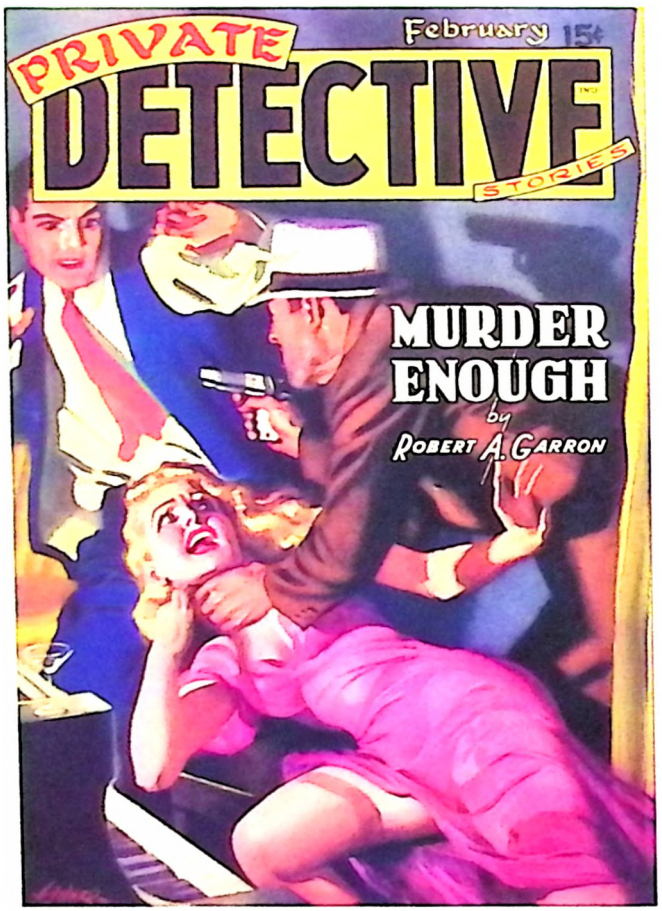
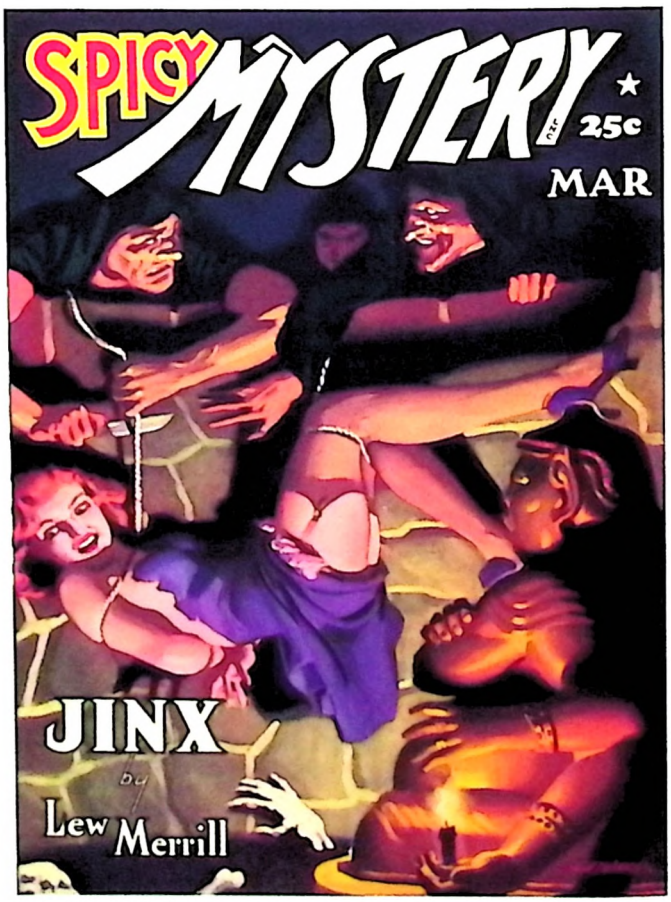


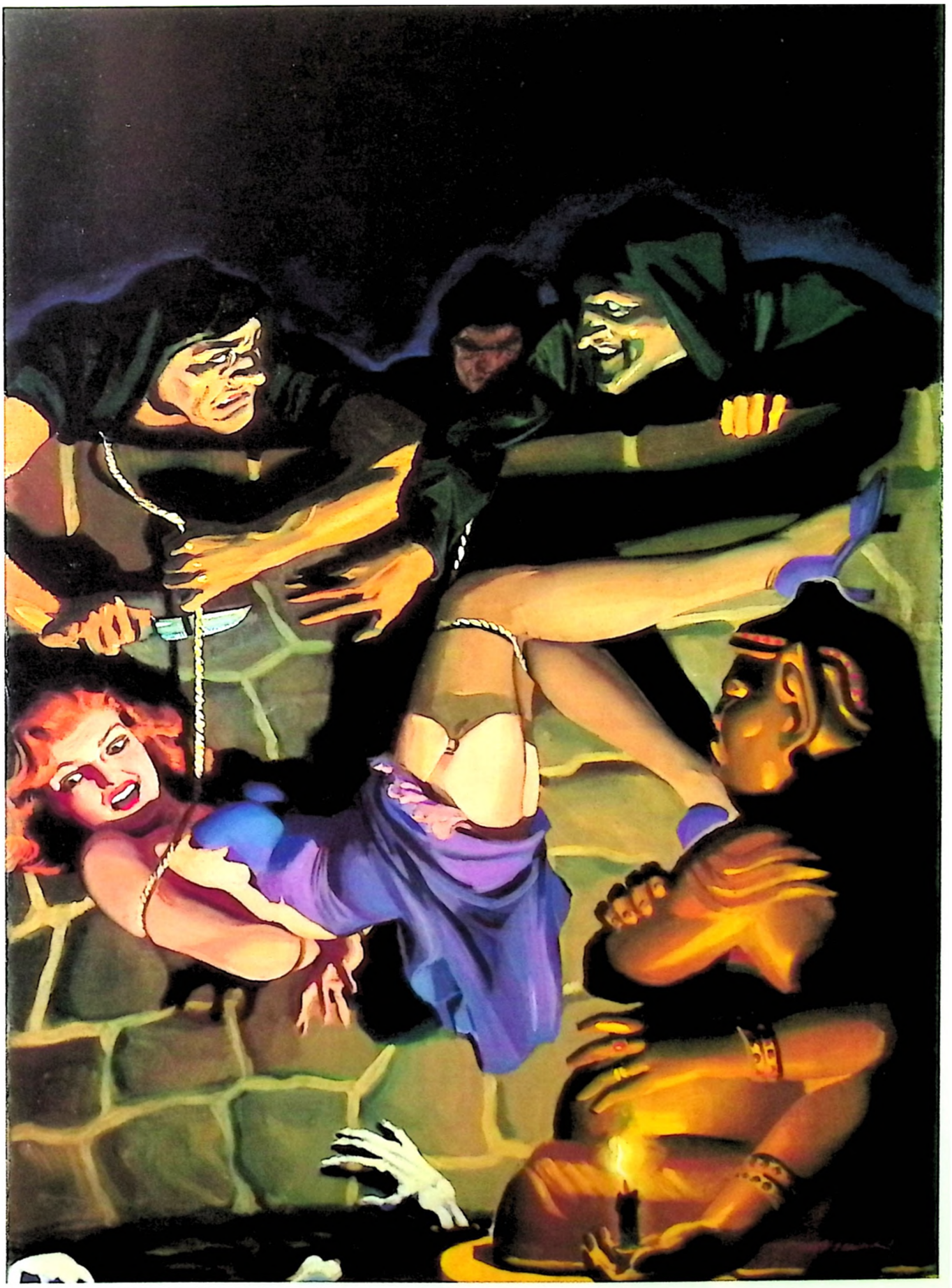
Private Detective Stories, February 1942

Spicy Adventure Stories, February 1942

Spicy Adventure Stories, March 1942



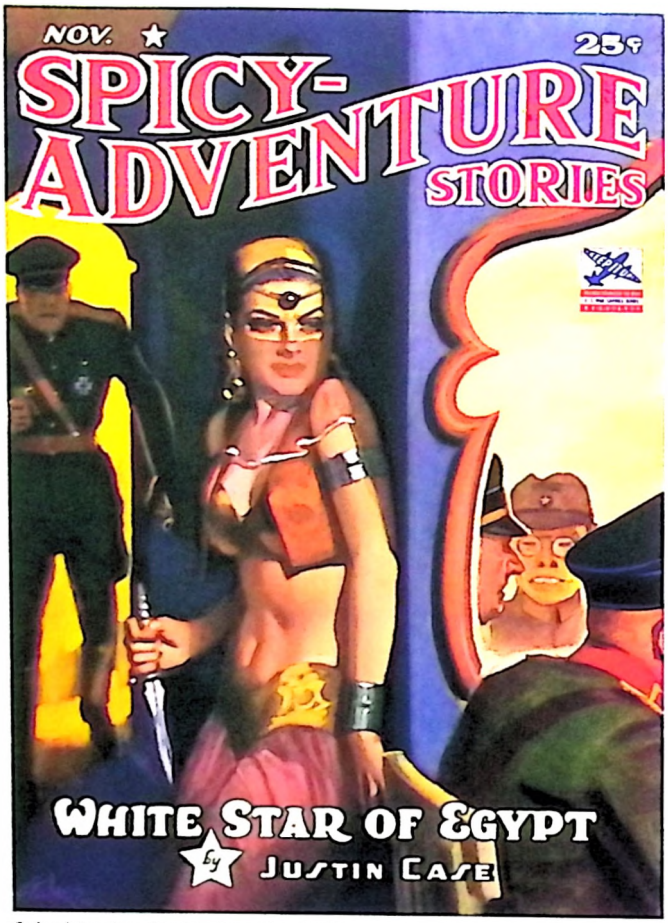
Spicy Mystery Stories, March 1942



Original cover for *Spicy Mystery Stories*, March 1942. Oil on canvas

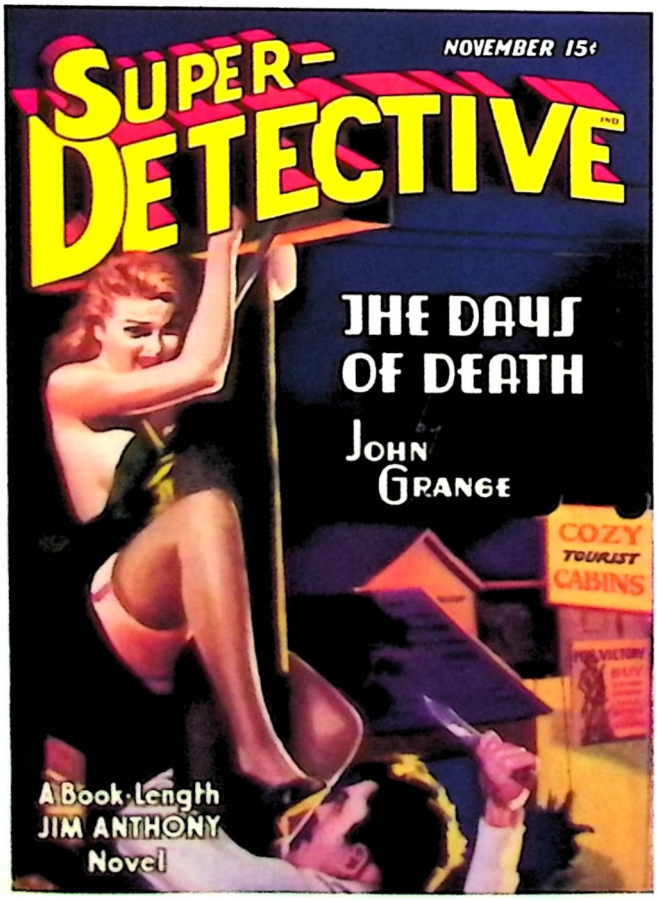
Original cover for *Spicy Mystery Stories*, April 1942. Oil on canvas

Original cover for *Spicy Mystery Stories*, November 1942. Oil on canvas

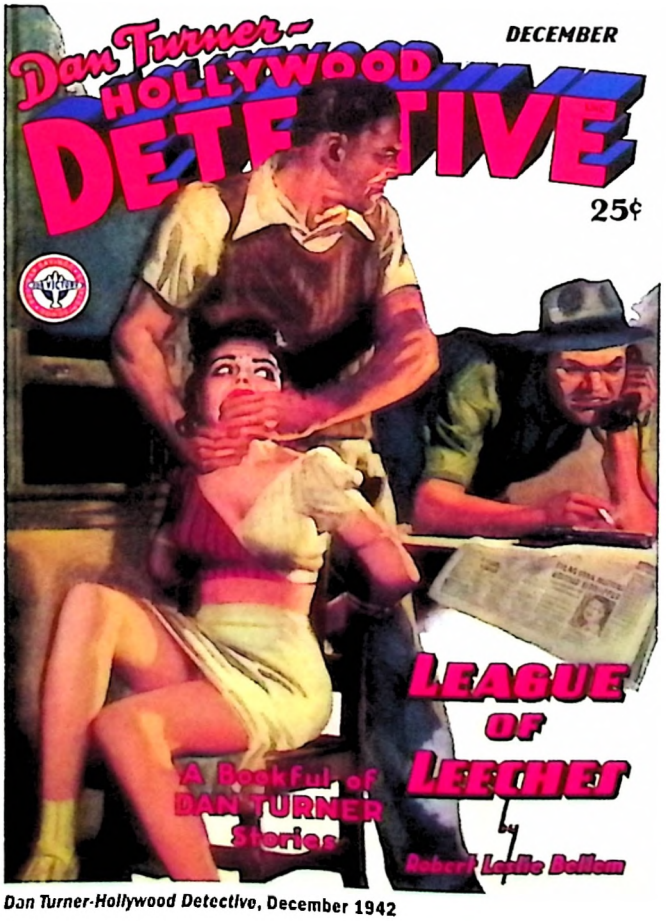


Spicy Adventure Stories, November 1942

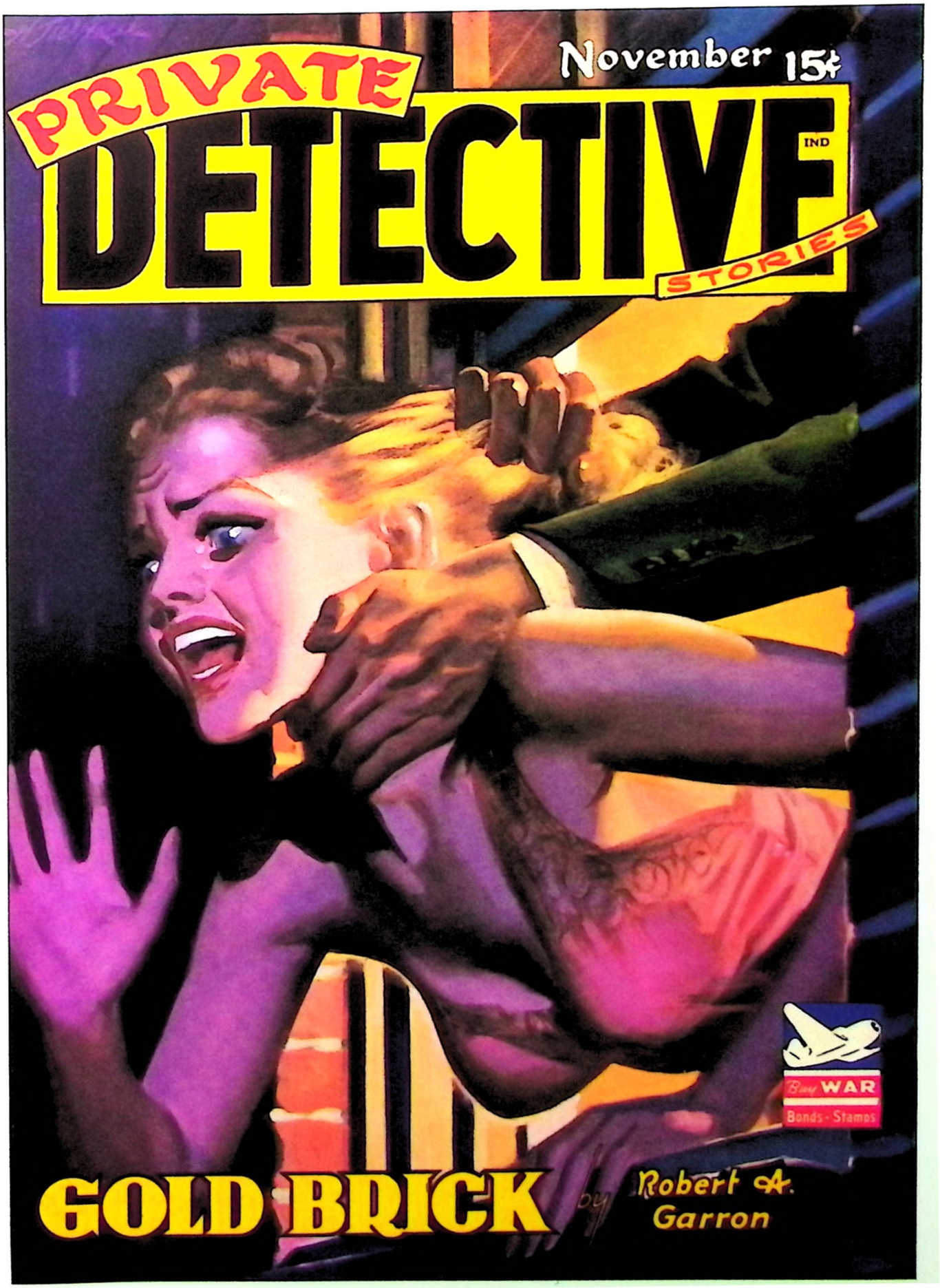
Spicy Western Stories, November 1942



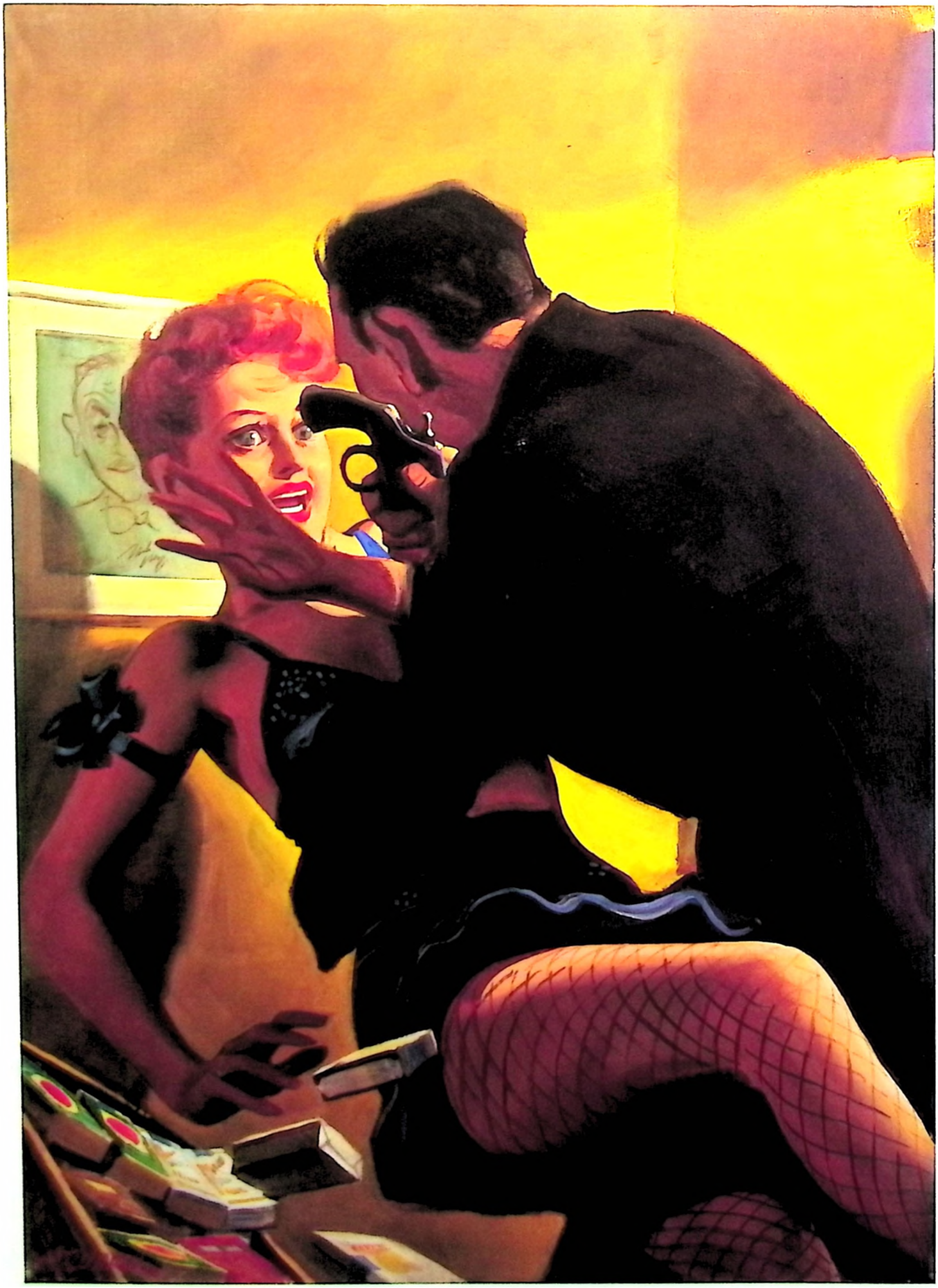
Super Detective, November 1942



Dan Turner-Hollywood Detective, December 1942



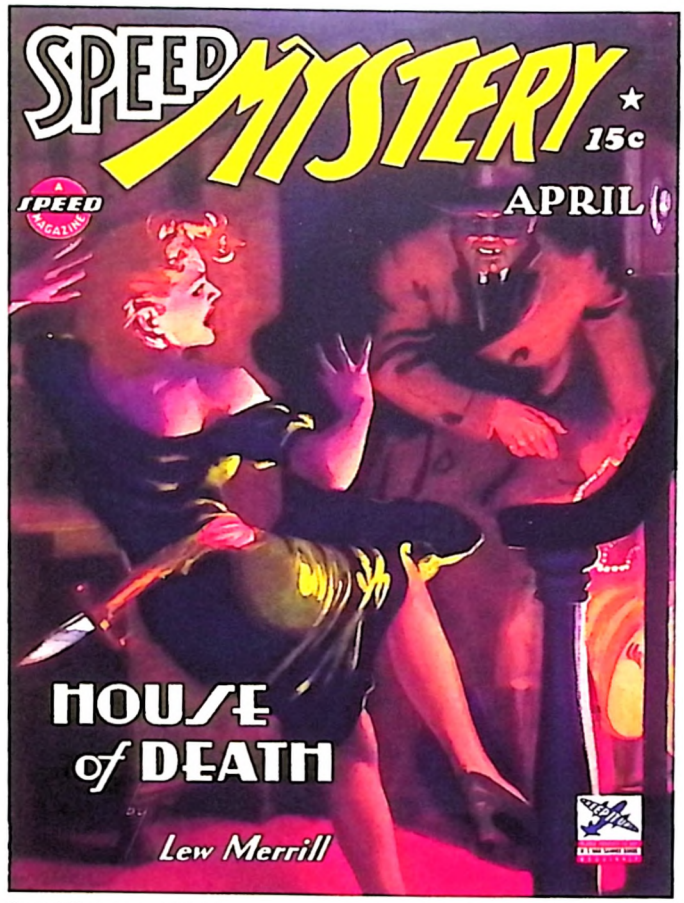
Private Detective Stories, November 1942



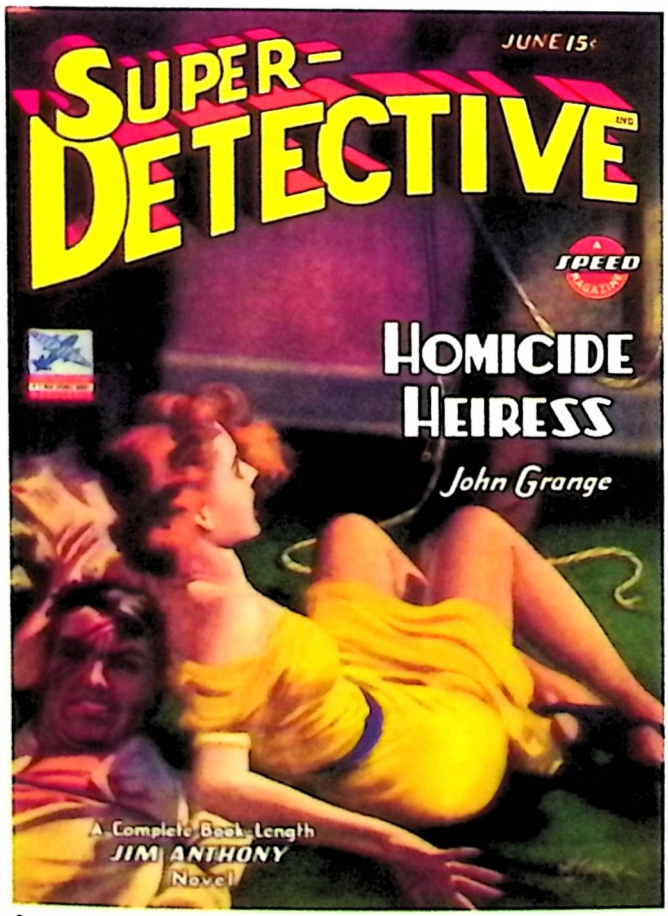
Original cover for *Private Detective Stories*, February 1943. Oil on canvas

RIGHT: Original cover for *Private Detective Stories*, February 1943 (detail). Oil on canvas

Speed Mystery, March 1943



Speed Mystery, April 1943



Super-Detective, June 1943

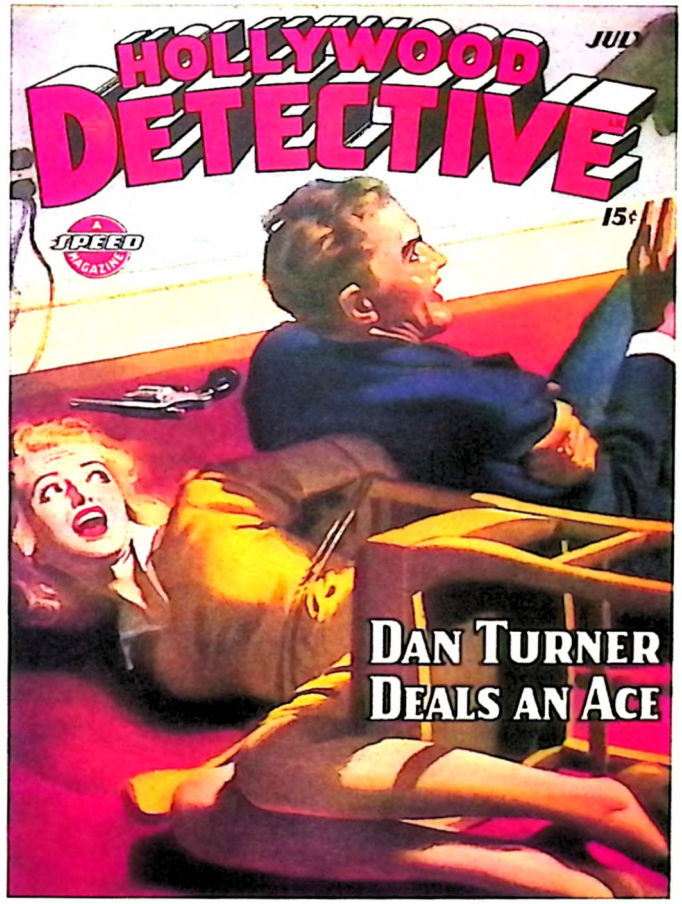
Private Detective Stories, August 1943

Original cover for *Private Detective Stories*, August 1943. Oil on canvas

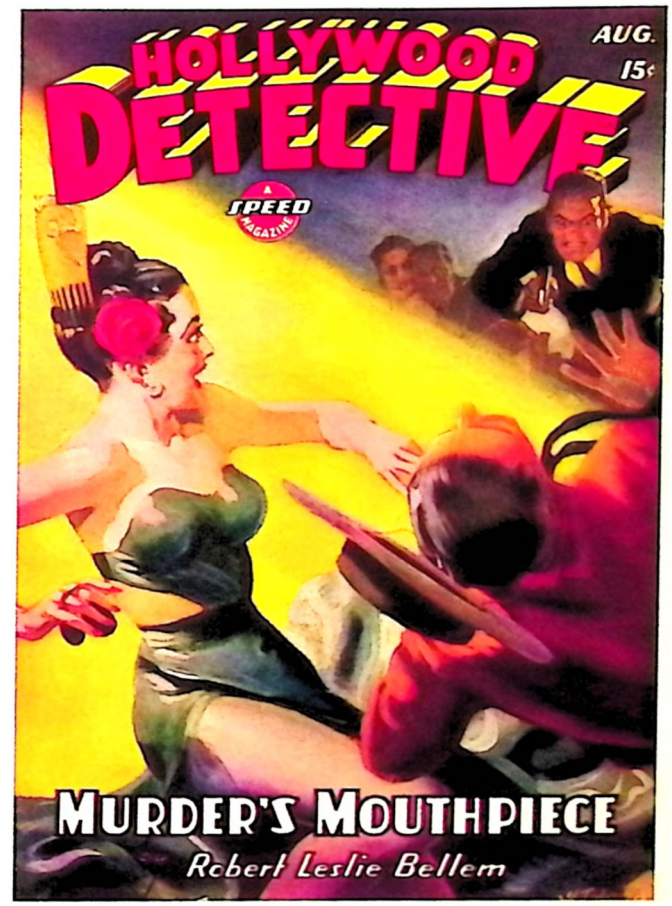
Original cover for *Super-Detective*, April 1944. Oil on canvas

RIGHT: Original cover for *Speed Mystery Stories*, May 1944. Oil on canvas

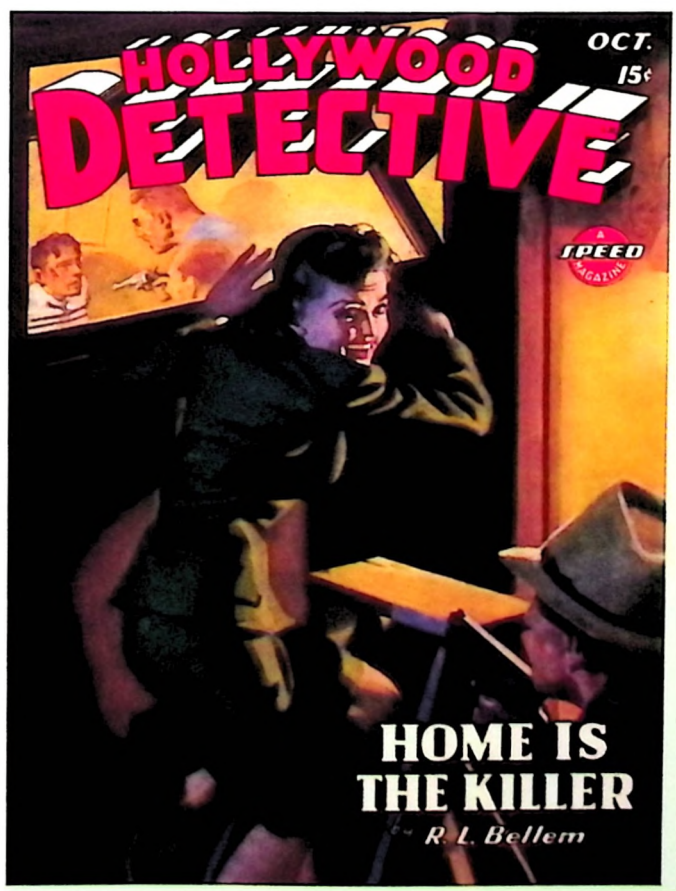
Original cover for *Hollywood Detective*, July 1944. Oil on canvas



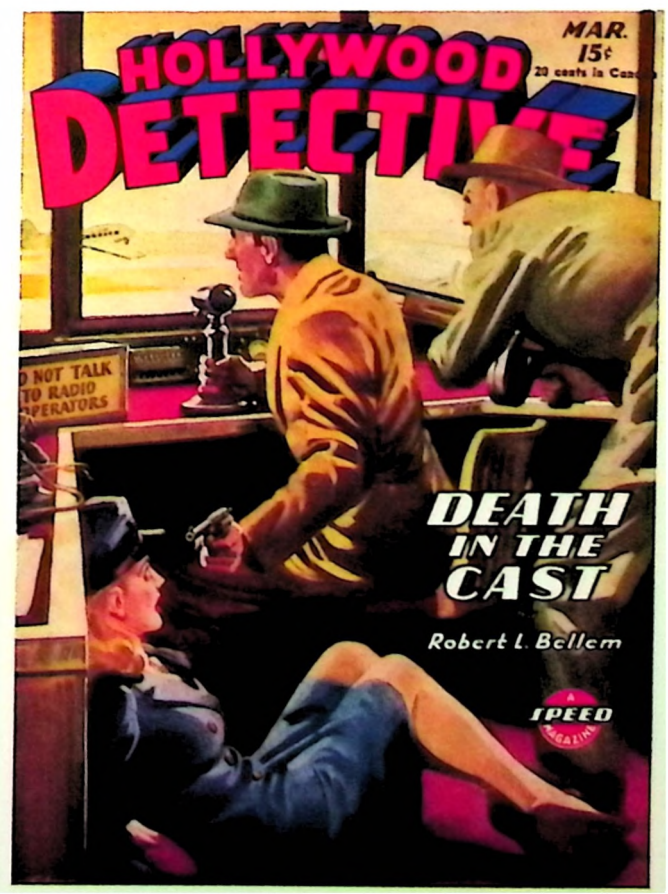
Hollywood Detective, July 1944



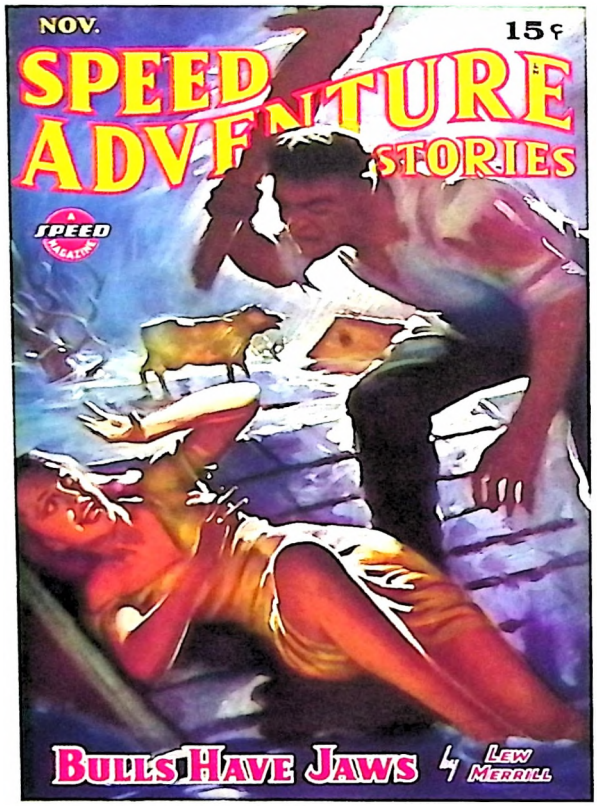
Hollywood Detective, August 1944



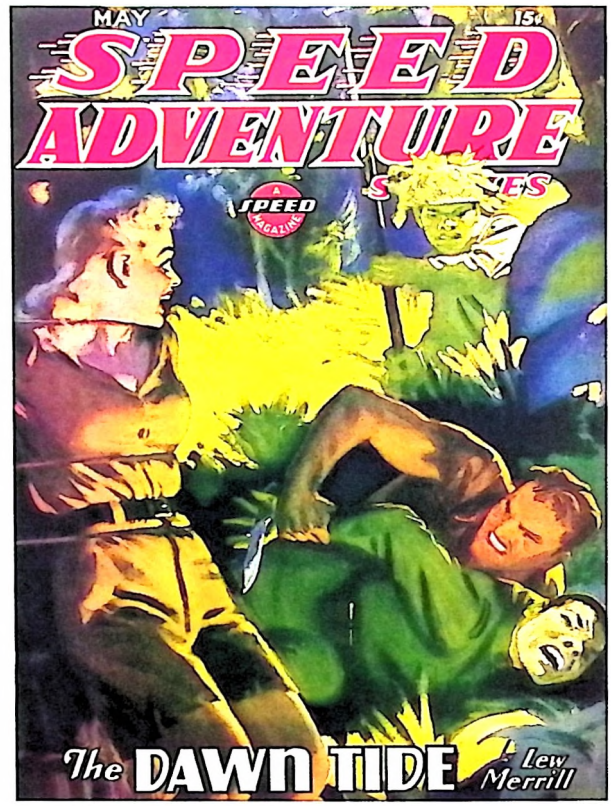
Hollywood Detective, October 1944



Hollywood Detective, March 1945



Speed Adventure Stories, November 1943



Speed Adventure Stories, May 1944

Speed Adventure Stories, July 1944

Speed Adventure Stories, November 1944

RIGHT: Original cover for *Speed Adventure Stories*, April 1945. Oil on canvas

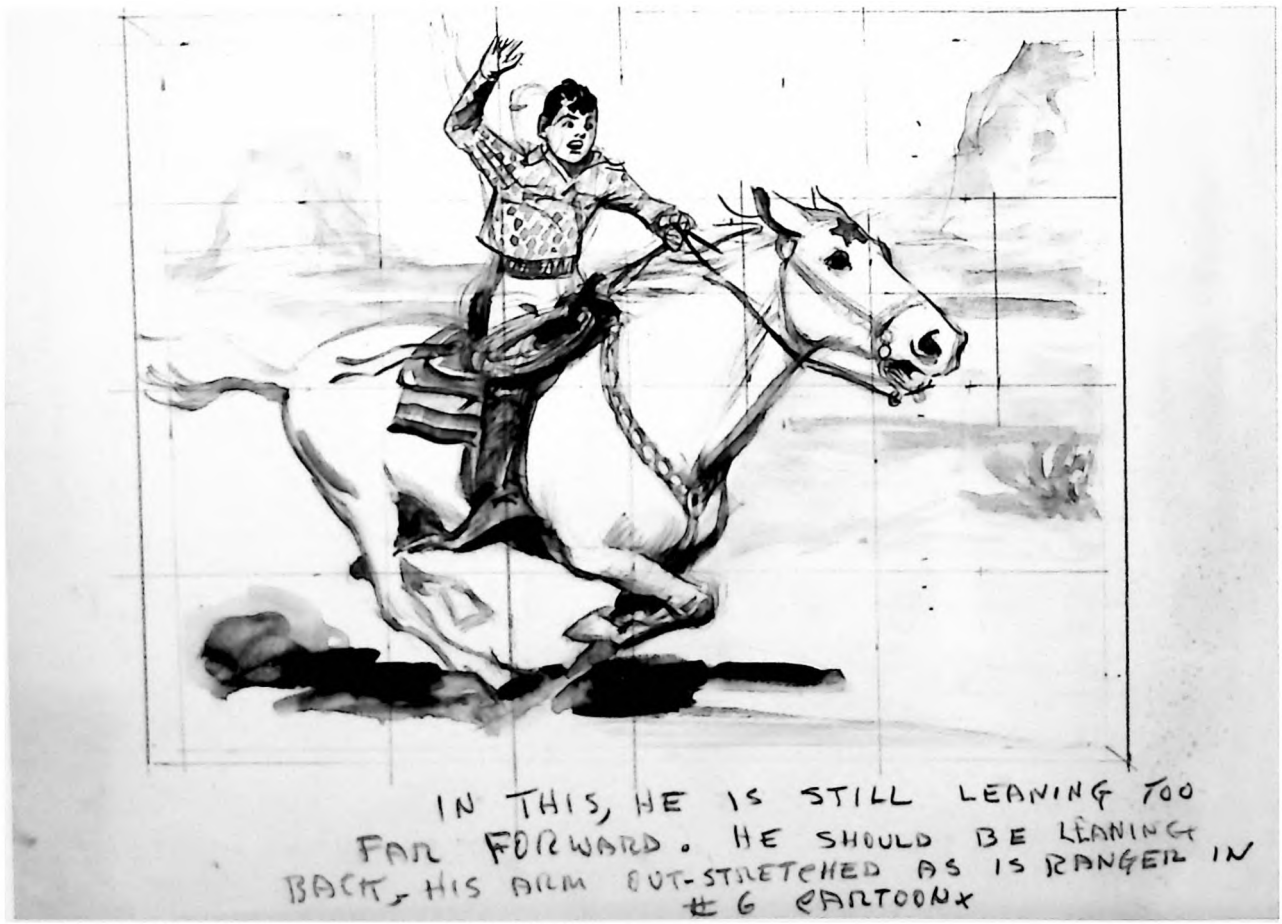
extra sensitive to their feelings because of his own childhood experiences following the accidental drowning of his oldest brother Edward.

When war was declared at the end of 1941 America mobilized for victory. Young men had been the first draftees, but soon older men were needed too. The confusing uncertainties of wartime spread a popular rumor that married men with dependents who worked in a defense plant were not being drafted. Hugh was patriotic and he was willing to do his civic duty for the war effort, but he also realized that it would be better to be exempted from military service. He did not want to break up his young family and he hoped that his illustration career was about to break into the big time. In September of 1943, in order to qualify for this expected deferment, Hugh joined the assembly line at a Philadelphia shipyard named Cramp's Boat Works. Even with a full-time job at the defense plant, he still painted freelance pulp covers for Trojan Publishing in evenings and weekends.

The entire line of Trojan pulp magazines was most admired for the frequent appearance of H.J. Ward cover paintings. It was important for the continuity of newsstand sales to have a steady supply of his work on hand. Donenfeld worried that supply might someday be cut off as more and more freelance artists received their draft notices and the ranks of professional top-notch illustrators began to rapidly dwindle. Ward was asked to work overtime to produce extra pulp paintings, which Trojan Publishing Company could keep as a reserve supply in case he was ever drafted. No one knew how long the war would last. Maybe months. Maybe years. According to some accounts, armistice was declared only nineteen months after the U.S. officially entered the previous World War, so by the Winter of 1943 there were many hopeful draftees singing along with Bing Crosby's popular song, "I'll Be Home For Christmas," while H.J. Ward stayed up late at night inventing as many new pulp magazine covers as possible.

Unbeknownst to the artist, Harry Donenfeld also devised a secondary scheme to guarantee an extended supply of Ward covers. He hired another Trojan cover artist, Joseph Szokoli, to retouch a large number of original H.J. Ward paintings, which had already been published on earlier pulp magazines. In this way Szokoli created many cleverly altered versions that helped to extend the appearance of seemingly new H.J. Ward cover art on Trojan pulps "for the duration."

On December 23, 1943 Ward was again contacted by Trendle of WXYZ and commissioned to create a new series of paintings for *The Lone Ranger* radio show. These new assignments featured the masked rider's young nephew, Dan Reid. This character had been mentioned on the radio show before,



Preliminary study of Dan Reid for *The Lone Ranger* radio drama advertising, 1944

Norman Saunder

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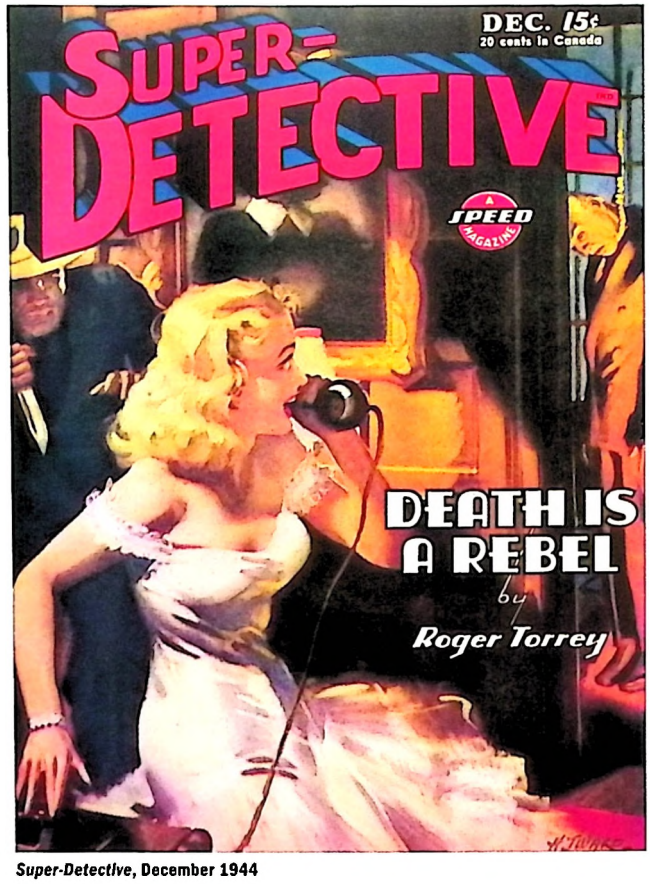
Speed Adventure Stories, September 1944



Super-Detective, December 1944

but Trendle had decided to develop The Lone Ranger's nephew into a major co-starring role. According to the fictional mythology of the character's history, Dan Reid would eventually grow up to become the father of Britt Reid, The Green Hornet. Once again the time-consuming process of design revision began on a new conceptualization project for a fictional radio drama character. Ward followed Trendle's detailed instructions and submitted preliminary pencil sketches. When these were approved, he made small gouache paintings in tones of grey, white, and black. After three months of design revisions and progressively approved studies, two finished paintings were sent to Trendle at WXYZ in Detroit on February 15, 1944. One was entitled "Dan Reid Riding" and the other "Dan Reid Talking to The Lone Ranger."

A few weeks later, on April 11, 1944, H.J. Ward delivered his two latest pulp cover paintings to Trojan. They were both designed for use on any unspecified detective magazine. His logbook describes them as, "Girl phones upon seeing hanged man," and, "Girl free from ropes yells for help, back of small boat." These were the last pulp paintings he ever created. Two days later all work in the artist's studio was halted when a letter came from Uncle Sam.

Regardless of unfounded rumors and lifelong dreams, Pvt. Hugh J. Ward was suddenly inducted into the U.S. Army on April 13, 1944. He kissed his wife and daughter goodbye and reported for enlistment. He was recorded at induction to be six-foot tall, thin, with dark hair and green eyes. He was sent to basic training at Camp Blanding near Jacksonville, Florida. After two weeks of absence Viola missed Hughie so much she sold their car, packed all of his paintings in the attic, rented out their home, and followed her husband to Florida with their eight-year-old daughter. Vi and Pat spent that summer living in temporary housing near Hughie's Army base in order to see him during weekends on Family Leave. Although he was normally an active man, Ward's only exercise before entering the military had been standing in front of his easel all day, so he was not accustomed to strenuous athletic workouts. Like most new recruits he soon experienced many new physical aches and pains. He completed basic training, but because of his age, he was not assigned to a frontline infantry regiment but was instead selected for training as a radio operator. Perhaps these chronic pains made it hard for him to concentrate, but he soon failed several tests at memorizing Morse Code and he was finally washed out from the radio operator training program.

While visiting his wife's bungalow near Camp Blanding that summer, Hughie drew several pastel portraits of his daughter and started a large oil painting portrait of Viola. In the process of painting he winced repeatedly from a persistent pain in his right shoulder. Since he was right-handed, this condition made it difficult to manipulate the paintbrush with his usual facility. His loving wife was certain that he had been

forced to overexert himself on long hikes with his heavy backpack and M-1 Carbine rifle strapped over his right shoulder.

One weekend Viola was especially upset to see Hughie arrive for a visit with his right arm in a sling. As the problem grew worse he was eventually hospitalized at the base medical station, where Viola was able to see him only during visiting hours. The doctors treated him for a muscle strain or hemorrhage with heat treatments, but they also conducted additional tests and examinations. Viola wrote him every day, but Hughie was in too much pain to write back as regularly as he wanted. To amuse himself and others, he drew portrait sketches of the other patients, but the pain in his right shoulder was a constant distraction.

The following letter is dated August 10, 1944, Thursday—after evening meal.

Dearest Vi,

This will be an apology for a letter. I write it on the chance that you may not come in tomorrow and surely you'll begin to feel injustice inasmuch as, bless you, you write each day, and yet, this week have received but one from me.

Believe it or not, I've had very little chance today to write. After the doctor made the rounds this morning the nurse came in for her finishing touches. This until 10AM. Shortly after that, I was given a hot water bottle to lie on. Lunch. Then another hour on the bottle. Then I decided to begin the picture of one of the fellows scheduled. After 15

Pvt. Hugh J. Ward at Camp Blanding, July 1944

Woman and Child
Howard E. Smith
(1885 - 1970)
Oil on canvas; 30" x 24"
Signed and dated, 1910

After studying with Howard Pyle, Smith began a long and distinguished career as an illustrator, instructor at RISD, and portrait and landscape artist

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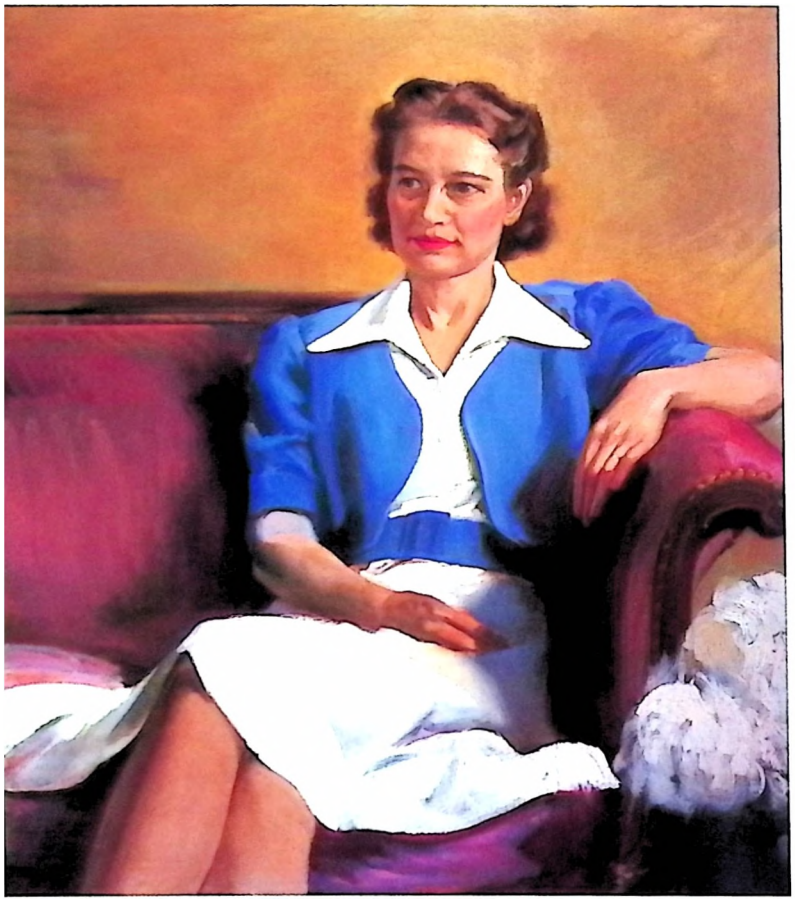

Portrait of Viola, August 1944

Hugh and Viola at Walter Reed Hospital, October 1944

minutes or less the nurse captain, after talking about the sketches, etc., and seeing me readjust the pillows on the chair I sit in, said an hour was too long to work and I should be in bed. Besides she didn't like the hot water bottle, so arranged for compresses. This means a hot electric plate to heat water, into which I dip three or four [absorbent cotton] cloths. This kept me busy till dinner. But the cloth is so small, and besides I tried plenty of hot water before admission to the hospital. However, for sleeping tonite there'll be a hot water bottle again.

This writing is terrible mostly I think because my shoulder is kind of stiff from rolling on it to reach the cloth on the table. So forgive me my dear.

Thank you so much for the letter I got today, and for all the others. The fellow, Rye, whose sketch I finished offered me $2, so I took $1!

Until I see you, and, I hope <u>that's</u> soon,

your ever-loving,

Hughie

The doctors eventually determined that there was a tumor on his right lung. They were concerned it might be tuberculosis, so in September 1944, Hugh was transferred to Walter Reed Hospital in Washington, D.C. There he was correctly diagnosed as suffering from an advanced case of lung cancer. After radiation treatment, he was sent to the Army Hospital in Valley Forge, Pennsylvania in November 1944, where he received the latest medical care available.

At Christmas time in 1944 Hugh was released from the hospital and allowed to return home. He stayed in bed the entire time as his illness only grew worse. When Viola was unable to handle his care, he returned to Valley Forge Army Hospital, where Hugh Joseph Ward died at the age of thirty-five on February 7, 1945. As his modest obituary in *The Philadelphia Inquirer* stated, a Solemn Requiem Mass was performed at the Annunciation Church. Interment took place in Holy Cross Cemetery. Afterwards an official signed letter arrived from the

WARD.—Feb. 7, at Valley Forge General Hospital, PVT. HUGH J. WARD, husband of Viola C. Ward (nee Comley). Relatives and friends, Holy Name Society, Class '26, R. C. H. S., invited to funeral, Mon., 8:30 A. M., Brookline, Del. Co. Solemn Requiem Mass, Annunciation Church, 10 A. M. Int. Holy Cross Cem.

Hugh J. Ward's obituary notice, March 1945

President of the United Sates of America:

> In grateful memory of Private Hugh J. Ward, A.S.No. 33933853, who died in the service of his country in the American Area, February 7, 1945. He stands in the unbroken line of patriots who dared to die that freedom might live, and grow, and increase its blessings. Freedom lives, and through it, he lives—in a way that humbles the undertakings of most men.
>
> — Franklin D. Roosevelt

In one of life's eerie coincidences, only a few months after H.J. Ward's death, his lifelong hero, N.C. Wyeth, was accidentally killed only twenty miles away, when his car stalled at a rural intersection and was struck by a freight train.

To support her family as a single mother, Viola immediately went back to work. She found a job as a typist for the O.P.A. (Office of Price Administration), a government agency that coordinated price controls and rationing of scarce supplies during the war to prevent war profiteering. After the war she worked for the Veterans Administration as a secretary until her retirement. Viola never remarried. She said, "I could never find anyone to replace him. I would rather have had the ten years I had with Hughie than thirty years with somebody else that I didn't love as much."

Hughie's daughter, Patricia, still lives in her father's self-designed dream house in a Philadelphia suburb, where his studio is still flooded with north-light from the garden windows that shine on his easel, palette, paint box, brushes, and the world's greatest collection of original H.J. Ward art. The power of his paintings will continue to fascinate with their luscious painterly grace, their gorgeous colors, their spicy sexuality, and their shocking imagery of the timeless struggle of beautiful young Life at the mercy of Death's cruel indifference. It is tempting to read some poignant moral into his dire images, but the hard facts are all that remain. The art of H.J. Ward suggests that Death will always have the upper hand. But as long as Ward's art exists, he will always have the last laugh because his paintings will live on, and through them, he lives—as F.D.R. said, "in a way that humbles the undertakings of most men." The only meaningful power of art is to preserve forever the artist's inspiration, and in Hughie's case it is a vision of the glory of Life's fragile beauty as embodied by his love of Vi.

— © *David Saunders, 2009*

David Saunders is a noted pulp historian and fine artist. Check out his websites at www.PulpArtists.com, and www.NormanSaunders.com.

Information in this biographical essay was gathered from firsthand interviews with the artist's family and friends. Research was conducted at the Archive Library of The University of Arts in Philadelphia, The New York Public Library, The U.S. Library of Congress, The New York Times Historical Archive, and The Brandywine Museum. Published resources include *N.C. Wyeth* by David Michaels, *Men of Tomorrow* by Gerard Jones, and excerpts from American Arts, "Philadelphian Artists" by Thornton Oakley. Thanks to Allan Asherman of DC Comics, John Gunnison of Adventure House, Alex Winter of Hake's Americana, Neil Mechem of Girasol Collectibles, John Fawcett, Martin Grams, Jr., and Robert R. Barrett.

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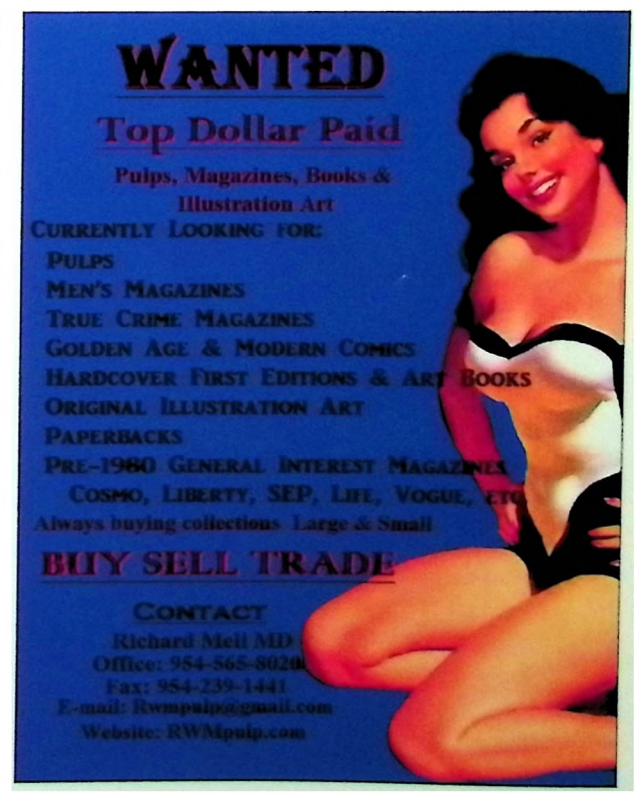


New and Notable:

FRANK BRANGWYN, R.A.: THE WAY OF THE CROSS

BY FRANK BRANGWYN, ESSAY BY DR. LIBBY HORNER
20 PLATES, BLACK AND WHITE
$64.95, HARDCOVER PORTFOLIO BOX
LIMITED TO 700 PLUS 50 HORS COMMERCE COPIES
AUAD PUBLISHING, 2009

Frank Brangwyn was an incredibly prolific artist. As well as paintings and drawings, he produced designs for stained glass, furniture, ceramics, table glassware, building interiors, woodcuts, and lithographs. One of his many projects was a portfolio of prints illustrating the Stations of the Cross.

Auad Publishing, by special permission from David Brangwyn, executor of the Brangwyn estate, has lovingly produced a new edition of *The Way of the Cross*, and it is stunning. First published in 1935 by Hodder & Stoughton in a limited edition of 250 copies, this new edition is limited to 700 numbered copies, plus 50 copies *hors commerce* (labeled I to L). The 20 plates measure 11" x 14" and are printed in letterpress on Teton 80 lb. stock by D.T. Printing in San Francisco. In addition to the plates is a four-page essay by Dr. Libby Horner, the world's leading authority on Brangwyn. The entire set of looseleaf sheets are presented in a beautiful and sturdy portfolio box.

A SKETCHY PAST: THE ART OF PETER de SÈVE

BY PETER de SEVE, FOREWORD BY CHRIS WEDGE
240 PAGES, FULL-COLOR
$54.95 HARDCOVER
AKILEOS, 2009

Peter de Seve's impeccible linework and subtle watercolors have graced everything from book and magazine covers, to character designs for animated films, and posters for Broadway shows. As an editorial illustrator, his pictures have been seen in dozens of major publications and regularly on the covers of such magazines as *The New Yorker*, *Newsweek*, *TIME*, and many more. His character designs have appeared in animated feature films including *The Hunchback of Notre Dame*, *The Prince of Egypt*, *Mulan*, *A Bug's Life*, *Tarzan* and *Ice Age*. I was honored to have the opportunity to interview Peter for the first issue of my *Illustration'05* magazine, and have long felt that a comprehensive hardcover survey of his work has been long overdue. That wish has now been granted with this handsome new volume from French publisher Akileos, which is copiously illustrated with hundreds of paintings and drawings, and features a foreward by film director Chris Wedge.

NORMAN ROCKWELL: BEHIND THE CAMERA

BY RON SCHICK
224 PAGES, FULL-COLOR
$40.00 HARDCOVER
LITTLE, BROWN & COMPANY, 2009

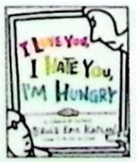
Norman Rockwell: Behind the Camera is the first book to explore the meticulously composed and richly detailed photographs that Norman Rockwell used to create his famous artworks. Working alongside skilled photographers, Rockwell acted as director, carefully orchestrating models, selecting props, and choosing locations for the photographs—works of art in their own right—that served as the basis of his iconic images. Readers will be surprised to find that many of his most memorable characters—the girl at the mirror, the young couple on prom night, the family on vacation—were friends and neighbors who served as his amateur models.

In this groundbreaking book, author and historian Ron Schick delves into the archive of nearly 20,000 photographs housed at the Norman Rockwell Museum. Featuring reproductions of Rockwell's black-and-white photographs and related full-color artworks, along with an incisive narrative and quotes from Rockwell models and family members, this book will intrigue anyone interested in photography, art, and Americana.

THE GREAT ANTI-WAR CARTOONS

EDITED BY CRAIG YOE
INTRODUCTION BY MUHAMMAD YUNUS
190 PAGES, PARTIAL COLOR
$24.99 SOFTCOVER
FANTAGRAPHICS, 2009

For centuries, cartoonists have used their pens to fight a war against war, translating images of violent conflict into symbols of protest. Noted comics historian Craig Yoe brings the greatest of these artists together in one place, presenting the ultimate collection of anti-war cartoons ever assembled. Together, these cartoons provide a powerful testament to the old adage, "The pen is mightier than the sword," and remind us that so often in the 20th century, it was the editorial cartoonist who could say the things his fellow newspapermen and women only dreamed of, enlightening and rallying a nation against unjust aggression. Readers of *The Great Anti-War Cartoons* will find stunning artwork from the pens of Francisco Goya to Art Young, from Robert Minor to Ron Cobb, and from Honore Daumier to Robert Crumb. Introduction by Nobel Peace Prize winner, Muhammad Yunus.



I LOVE YOU, I HATE YOU, I'M HUNGRY

BY BRUCE ERIC KAPLAN
192 PAGES, BLACK AND WHITE
$12.99 HARDCOVER
SIMON AND SCHUSTER, 2009

This is a new collection of cartoons by Bruce Eric Kaplan, whose work has been appearing in *The New Yorker* for almost twenty years. While perhaps best known for his distinctive single-panel cartoons, Kaplan is also a television writer, and

was an executive producer for the acclaimed HBO series *Six Feet Under*. He was also a writer on *Seinfeld* (one of his most well-known episodes is one where Elaine becomes increasingly frustrated over what she takes to be an utterly nonsensical *New Yorker* cartoon).

While Kaplan's spare drawing style may be an acquired taste for some, his writing is brilliant and absolutely hilarious.

MAKING MISCHIEF: A MAURICE SENDAK APPRECIATION

BY GREGORY MAGUIRE
208 PAGES, FULL-COLOR
$27.50 HARDCOVER
WILLIAM MORROW, 2009

Published in 1963 to great critical acclaim, Maurice Sendak's Caldecott Award-winning *Where the Wild Things Are* has sold millions of copies worldwide, garnered countless awards, and been translated into nineteen languages. In *Making Mischief*, Gregory Maguire, the bestselling author of *Wicked*, presents an inspired visual tribute to Sendak's work. An accomplished critic with signal reviews published in the *New York Times Book Review* and lectures on art delivered at the Isabella Stewart Gardner Museum in Boston, and at other locations, Maguire examines Sendak's aesthetic influences from William Blake to Walt Disney, revealing the "conversations"—often unconscious and unspoken—that artists have with one another. A master of literary invention himself, Maguire explores recurring motifs in Sendak's life work—from monsters to mayhem—as well as his profound understanding of children, their creativity, and the breadth of emotions with which they encounter the world.

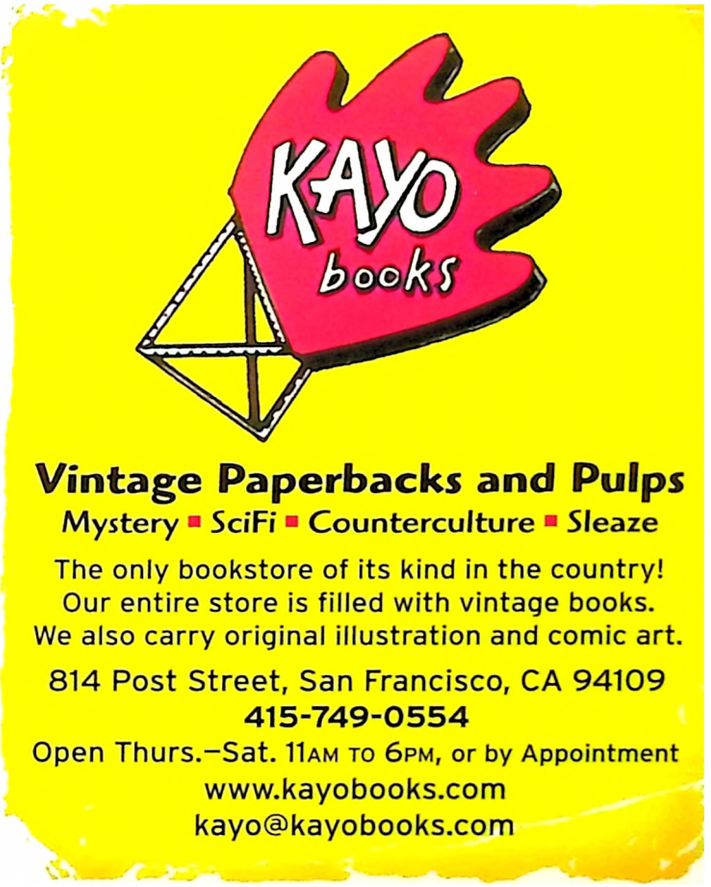
DINOSAUR DISCOVERIES

BY WILLIAM STOUT
144 PAGES, FULL-COLOR
$24.95 SOFTCOVER
$39.95 HARDCOVER
FLESK PUBLICATIONS, 2009

William Stout is one of America's foremost dinosaur muralists and illustrators, and his latest beautifully illustrated book, *Dinosaur Discoveries*, features a multitude of never-before-seen specimens. Working with some of the world's leading paleontologists, Stout has documented some sixty-one new dinosaurs, found or described during the past twenty years. Many recent discoveries regarding the appearance of dinosaurs have been made because of the careful attention now being paid to dinosaur skin impressions, which are portrayed through Stout's unparalleled depictions and commentary. Several dinosaurs in this book are covered in feathers, while others sport previously unknown body decorations.

Stout has contributed to over thirty films including *Raiders of the Lost Ark*, *Jurassic Park*, and Walt Disney's *Dinosaur*. He was a designer for Guillermo del Toro's *Pan's Labyrinth*.

This collection is intended for all ages, and should satisfy the most enthusiastic dinosaur fans.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EXHIBITIONS & EVENTS

Maidens and Monsters: The Art of Science Fiction, Aventure & Fantasy

November 24 through April 19, 2010
Albin Polasek Museum, Winter Park, FL

Maidens and Monsters includes images of alien worlds, strange beasts, dashing heroes, and buxom beauties by 22 pioneering illustrators including: N.C. Wyeth, J. Allen St. John, Frank R. Paul, Hannes Bok, Margaret Brundage, and Frank Frazetta. These illustrations appeared on the covers of timeless novels such as the Tarzan series, and classic pulp magazines from the 1930s through the 1960s such as *Amazing Stories*, *Fantastic Adventures*, *Weird Tales*, and *Wonder Stories*. Works in the exhibit date from 1914 to 1995, and are drawn from the renowned Erle Melvin Korshak and Stephen D. Korshak Collection.

For more information, visit: www.polasek.org

Tim Burton

November 22, 2009 through April 26, 2010
Museum of Modern Art, NY

This major career retrospective on Tim Burton (American, b. 1958), consisting of a gallery exhibition and a film series, considers Burton's career as a director, producer, writer, and concept artist for live-action and animated films, along with his work as a fiction writer, photographer and illustrator.

Burton's films include *Vincent* (1982), *Pee-Wee's Big Adventure* (1985), *Beetlejuice* (1988), *Batman* (1989), *Edward Scissorhands* (1990), *Batman Returns* (1992), *The Nightmare Before Christmas* (as creator and producer) (1993), *Ed Wood* (1994), *Mars Attacks!* (1996), *Sleepy Hollow* (1999), *Big Fish* (2003), *Corpse Bride* (2005), *Charlie and the Chocolate Factory* (2005), and *Sweeney Todd* (2007); writing and Web projects include *The Melancholy Death of Oyster Boy & Other Stories* (1997) and *Stainboy* (2000).

For more information, visit: http://www.moma.org

Mother Goose in an Air-Ship: McLoughlin Bros. 19th Century Children's Books from the Liman Collection

November 24, 2009 through April 18, 2010
The Eric Carle Museum of Picture Book Art, Amherst, MA

This exhibit highlights beautifully illustrated children's books, printed in Brooklyn by McLoughlin Bros., a publisher who pioneered new technology and marketing techniques in the mass production of inexpensive children's books. The Liman Book Collection is an especially rich resource for exploring the values, character, and world views of nineteenth-century America. Visitors will see children's classics, such as *Gulliver's Travels* and adaptations of *Robinson Crusoe*, educational books, such as various ABCs, Mother Goose stories, Christmas Books, books teaching children how to paint or draw, along with games and puzzles. These delightful books will "amuse and delight" both children and their parents. *The Liman Collection of Nineteenth-Century McLoughlin Bros. Illustrated Children's Books* was graciously donated to the Brooklyn Historical Society by Mrs. Ellen Liman.

For more information, visit: www.picturebookart.org

Dalí Illustrates Dante's Divine Comedy

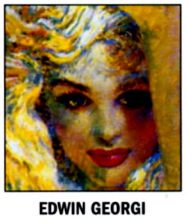
March 14 through May 23, 2010
Lore Degenstein Gallery, Selinsgrove, PA

In 1957, the Italian Government commissioned Salvador Dalí (1904-1989) to illustrate *The Divine Comedy*. Written by Dante Alighieri (1265-1321) sometime between 1306 and 1321, *The Divine Comedy* describes Dante's symbolic journey through Hell, Purgatory and Heaven. Dalí's paintings were to be reproduced as wood engravings and released as a limited edition print suite in honor of the 700th anniversary of Dante's birth. Upon receiving the commission, Dalí immediately began creating a series of 100 watercolors, each one illustrating a verse from the poem. When the project was announced to the public, Italians were outraged that a Spaniard had been chosen to honor the 700th anniversary of Dante's birth and the commission was rescinded. Dalí was confident that a publisher could be found. He worked for over nine years to produce one hundred original watercolors. The suite, published in 1964 by Jean Estrade of Les Heured Claires, was considered by Dalí to be one of the most important projects of his career.

For more information, visit: http://www.susqu.edu

In the Next Issue...

ELLEN B.T. PYLE


EDWIN GEORGI

WM. MEADE PRINCE

Ellen B.T. Pyle by Katharine E. Smith & Joyce K. Schiller

The Art of Edwin Georgi by Daniel Zimmer

Drawings by Wm. Meade Prince by Daniel Zimmer

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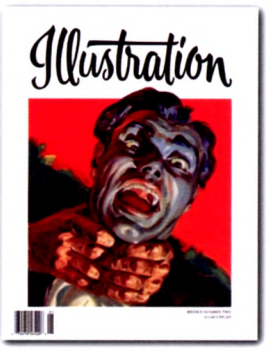

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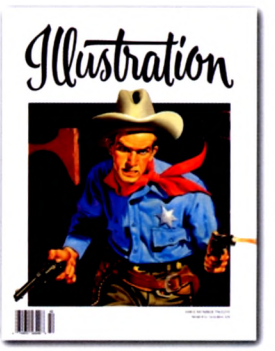

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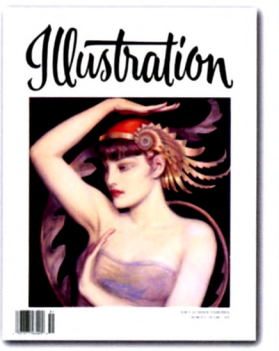

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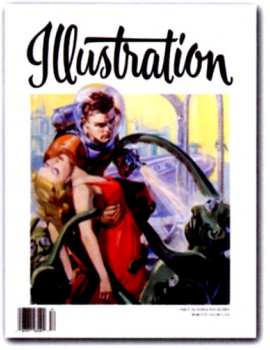

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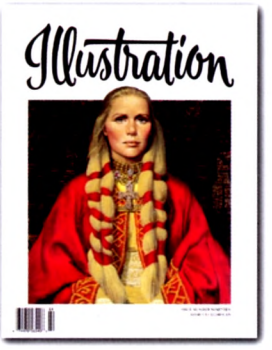

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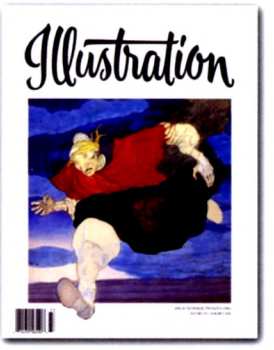

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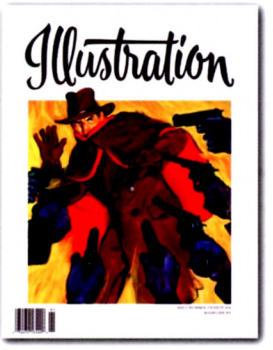

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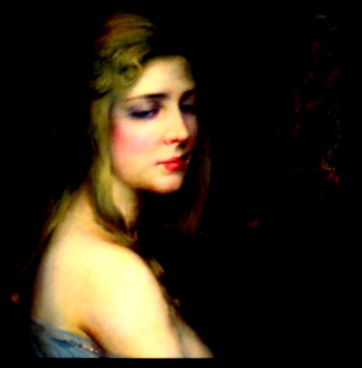

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A Raven Haired Beauty, 1915
Fine Art

Rolf Armstrong
Carmen, 1929
Calendar Art for Brown & Bigelow

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A Mere Maid, 1940
Calendar Art for Brown & Bigelow

Billy Devorss
Prize Winner, 1930s
Calendar Art

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Port O' Dreams, 1925
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The Downstairs Maid, 1940s
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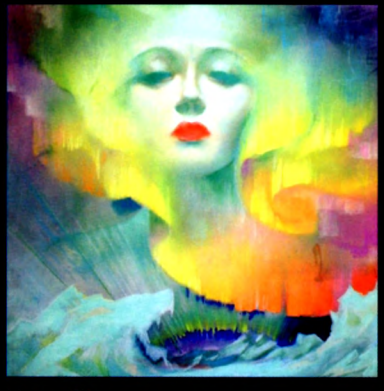

Henry Clive
The Aurora, 1937
Cover Art for *The American Weekly*

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